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Mobile BEAT

March 1995

The DJ Magazine

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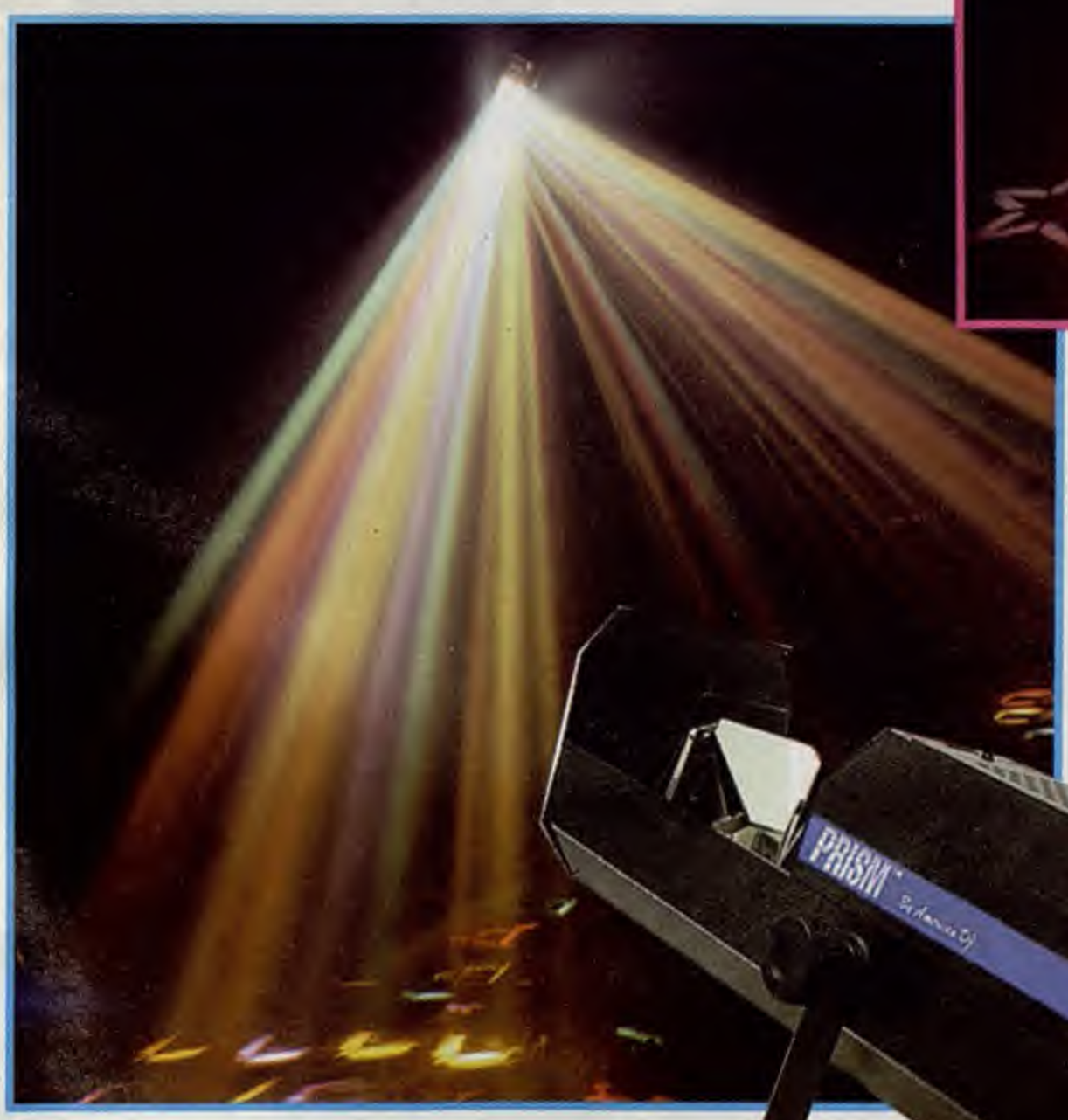

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Mobile BEAT
The DJ Magazine

The Mix
Issue #24- February / March '95

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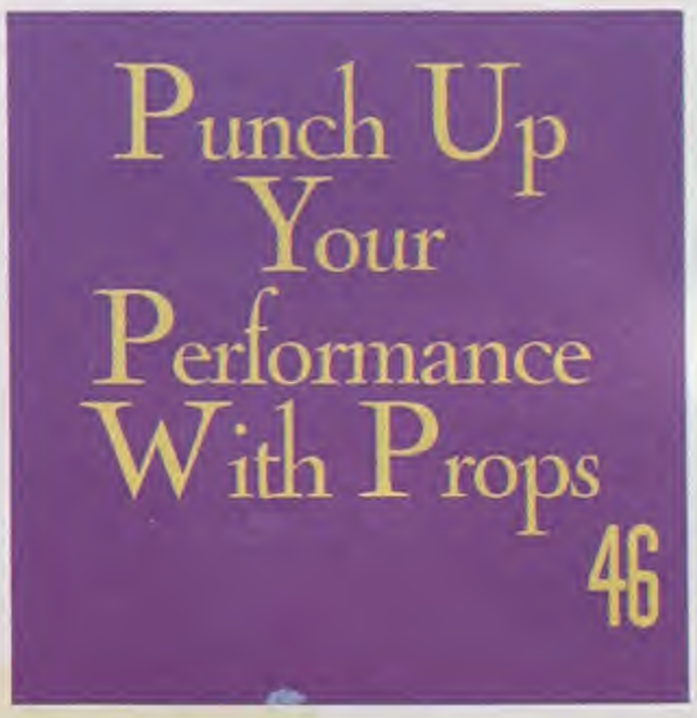

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"Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE

DANCE MUSIC AUTHORITY MAGAZINE

The Mixer's Workstation:

ALL DJ CARTRIDGES ARE NOT ALIKE!

The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing. Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

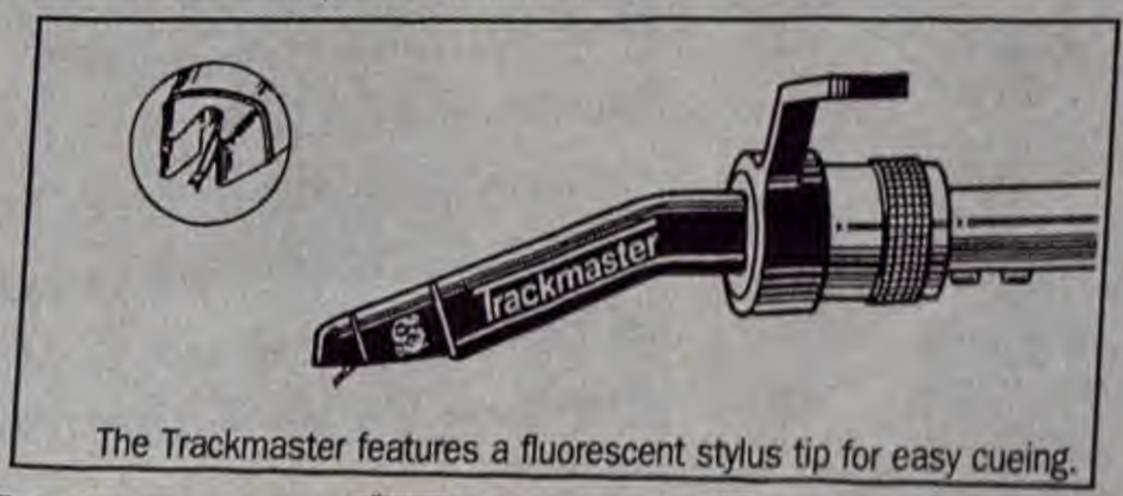
The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

Frequency Resp.	20Hz--20kHz
Channel Sep.	>30dB!!
Tracking Force	2--5 grams
Output Voltage	5.2 mV!!

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

--Johnny Medley



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The DJ Magazine

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Tops n' Props!

Back around 1975, when I started out as a DJ, we had a simple method for determining what music to play at weddings and private parties: We put on a 45 and watched the dance floor and, if the crowd reaction was negative, immediately broke the record in half after it was over so we would never accidentally play it again.

Standard equipment in those days also included a lot of marking pens for LARGE notes written on album covers and on the records as well. Luckily, as we stumbled through those early days, vinyl was cheap and replaceable. But, as you will see in this issue, times have changed!

Once again, we bring you one of the most sought-out and requested copies of *Mobile Beat* featuring the brand-new **Top 200 for 1995**, made up of the top-played music as selected by you, our readers. Compiling the thousands of ballots is time consuming, but critical. There are countless sources of playlists for club music DJs, radio DJs, and curious music aficionados; but there is only one source for the lists of music you need to keep the hippest crowd in town on the same dance floor with their grandmother at her 80th birthday party, or for any other event where the age ranges between 2 and 92. You'll find those lists right here in *Mobile Beat*!

Also in this issue, we take a look at the increasing use of props and novelties in the entertainment business. Maybe you already incorporate them in your show and would like to get new ideas on how to use them, or maybe you've never used them and need to know how. Novelty props are inexpensive, they're fun, and they give a lot of companies that one-up on the competition!

Where are my CD Players?

Gem Sound's new GL-99 rack light and AC power strip provides soft illumination for operating rack-mounted components under poor lighting conditions.

Two slide-out light tubes feature seven-watt bulbs. A separate dimmer control adjusts the brightness. The power strip contains eight AC outlets with a 10-amp, 1,200-watt operating capacity. The 19-inch, rack-mountable unit is designed to complement Gem Sound's AR32 equipment rack. Suggested retail price is $99. Gem Sound Corp., 600 East 156th Street, Bronx, N.Y. 10455; 718•292•5972.

Big sound, small size

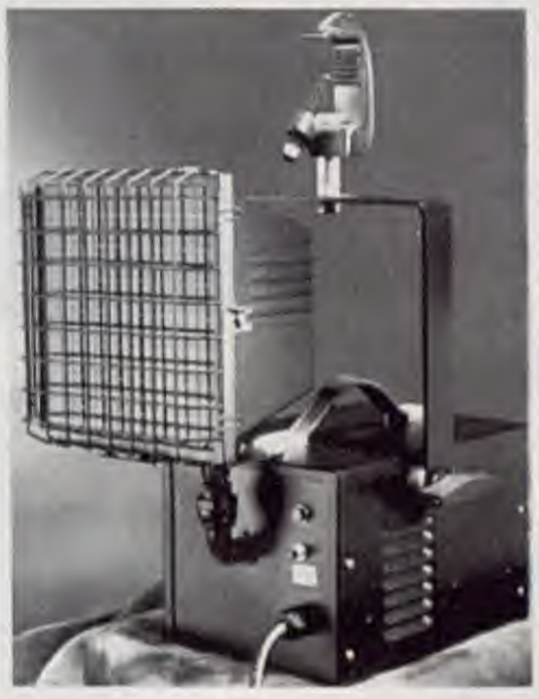
The new Ramsa WS-A35 near-field, two-way, compact speakers offer balanced, natural sound reproduction ideal for a wide variety of studio-quality applications.

Greg Braithwaite, national sales and marketing manager for Ramsa says, "The WS-A35s have exceptional power-handling capability and their magnetic shielding allows for use in close proximity to a video monitor." Brackets are available for permanent installation on a wall or ceiling. The suggested retail price is $350. Ramsa/Panasonic Pro Audio, 6550 Katella Avenue, Cypress, Calif. 90630; 714•373•7277.

Stunning scanners

Martin's new Roboscan 812 moving mirror fixture packs 11 colors plus white and 11 gobos. Other features in the 16-pound package are a 150-watt arc-stream lamp, built-in pre-programs or tandom chases with or without music trigger, adjustable fan speed, and variable speed control on all functions. It's controllable via Martin controllers or by using the built-in DMX auto detect. Tracoman, 3015 Greene St., Hollywood, Fla. 33020; 305•927•3005.

Cover Credit



When we told Robbie Levy of Sherman Specialties, Freeport, NY (800-645-6513) that we wanted to do a blacklight cover featuring props and novelties, she was quick to oblige with a collection of items pretested for use with blacklight. Set aglow by a WF-400F UV floodlight from Wildfire, Inc., the brightly colored items luminesced with an intensity that would overwhelm any crowd. The WF-400F is capable of illuminating fluorescent materials up to eighty feet away. The industrial strength "blacklight" features a high-grade aluminum reflector for wide, even distribution, and deep violet colored glass UV filter for safe, maximum UV output.

Also from Wildfire is the 250WS, a high intensity, wide spot UV fixture designed to excite luminescent materials up to seventy-five feet. It's available for use indoors and out and has many of the same features as the WF-400.

Retail prices are: WF-400F: $1,700., WF-250WS: $995. For more information, contact Wildfire Inc., 11250 Playa Court, Culver City, CA 90203. 310-398-3831.

Special thanks to Wildfire Inc. and Sherman Specialties for helping us create one of the wildest Mobile Beat covers to date.

It's Hot

A little to the right

Coming up with new ways to get you out of a tight spot, Neutrik has designed a compact, right-angle plug. The NP2RCS' key features are its two-pole, 1/4-inch shape, robust with chuck-type strain relief, easy assembly, and ground terminations without soldering. The plugs also have colored boots available for easy identification. Neutrik USA, 195 Lehigh Avenue, Lakewood, N.J. 08701; 908•901•9488.

Spirit debuts Folio Lite

Spirit is a British console line manufactured in the United Kingdom by Soundcraft and distributed in the United States by the Harman DOD Group, a subsidiary of Harman International.

The smallest member of Spirit's Folio Line, the Lite features 16 inputs, including four mono and four stereo channels, two effect sends with a stereo return and a two-track tape input that can be routed to the stereo mix bus. Less than 11 inches in depth, the Lite offers switchable 48-volt phantom powering, PFL solo and two-band EQ on both mono and stereo channels. Auxiliary one can be routed either pre- or post-fade, and there are channel inserts on all mono channels. Metering may be monitored via dual, 10-segment LED bar graphs.

Spirit Corp., 8760 S. Sandy Parkway, Sandy, Utah 84070; 616•695•5948.

Identify with CD Donuts

Maintaining a large CD library for multiple mobile systems is now a lot easier thanks to CD IDs from Laserite. For just a few cents each, Laserite's CD ID system provides a simple way to mark your discs with your company name, address, phone number or other information. The pressure sensitive CD IDs are laser printed, permanent labels manufactured in blocks of 30, ready-to-apply units. Each label consists of a "donut" with four lines of personalized information and is precisely sized to fit the vacant area around the center of most discs. The remaining center "donut hole" can carry initials or an ID mark and sticks right to the jewel case or poly-sleeve. Laserite's in-house testing, combined with the experience of many individual and corporate customers, has shown the labels do not deteriorate or in anyway damage CD players. CD ID labels are functional, reliable and long lasting. Cost is $12 of 90 labels. For more information, contact Laserite, 144 Fairport Village Landing, Suite 255, Fairport, N.Y. 14450; 716•387•9017.

Seeing the light

Intelligent lighting is getting smarter and Meteor Light & Sound is at the head of the class. The company's newest intelligent lighting addition is The Clublight 250.

This unit is so smart it runs without a controller. It was achieved with the use of "RISC" chip technology. The Master Clublight sends four separate sets of DMX data (information for mirror positions, colors and gobos). The slave Clublights can "listen" to any of these groups, leaving no need for programming.

The 250 also offers precision optics and micro focusing, as well as DMX, dimming and strobing. The Clublight is made in America. For more information, contact MLSC, Inc. 8000 Old Madison Pike, Madison, Ala. 35758; 205•461•8000.

Three-channel imaging

The new Miles Audio MTI-1 TriSonic Imaging System provides a highly effective, and convenient way to enhance two-channel sound quality

through use of three loudspeakers or loudspeaker clusters.

Incorporating a patented electro-acoustic imaging process, the MTI-1 takes center-panned sound sources in the mix, such as lead vocals or kick drum, and reproduces them in the center channel. Conversely, side-panned sounds radiate unmasked from the side loudspeakers.

The result is more output power, more headroom, and less distortion through the effective use of three loudspeaker sources. The optimum listening area is also greatly increased, as is vocal intelligibility.

MTI-1 requires no encoding process to produce three-channel sound. It is rack-mountable and includes XLR and RCA connectors. It also comes with a remote control that allows switching between two- and three-channel modes. List price is $399. For more information, Miles Technology, 70 N. St. Joseph, Niles, Mich. 49120; 616•683•4400.

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Mobile BEAT
The DJ Magazine

Feedback

More Tush

I am writing regarding the "Tush Push" article by Hillbilly Rick Meyer in the October/November 1994 issue of *Mobile Beat*. Here in northern California, some Tush Push songs are popular that weren't included in the suggested playlist. Here are some of my favorites:

BPM Title ...Artist:
116 *Super Love*...Exile
135 *Old Man Down The Road*...John Fogerty
146 *All My Rowdy Friends* ...Hank Williams Jr.
160 *Baby Likes To Rock It*...The Tractors
166 *Stand Up*...Mel McDaniels
168 *The Fireman*...George Strait

I hope you dancers on the East Coast enjoy these songs too!

DJ Mal Monroe,
Giant Productions, Chico, Calif.

Thanks Mal. You and Hillbilly Rick are on the same wave length. In the December/ January issue, H.R. also gave a rave review of Baby Likes To Rock It, which went to print before we got your letter!

Super Segues Sequel

In response to questions in your Feedback section of the December/ January issue of *Mobile Beat* — since Eric Johnson of EJ Professional DJ Service suggested a column featuring readers' favorite segues, let it start with me! As any mobile DJ knows, it is easy to get a full dancefloor of "hustlers" to Stevie Wonder's "My Eyes Don't Cry." From there, my absolute favorite segue is "Cantaloop," by US3, then bring in the Ultimix version of "All I Wanna Do" by Sheryl Crow.

The next feedback letter was from Bob Sterling, who wrote about those last minute "panic" calls. The two contributors who provided answers gave good advice. One other thing to keep in mind is professional associations. The A.D.J.A. (American Disc Jockey Association) has chapters almost everywhere, and many areas have local DJ groups that provide backup for when you're already booked or if you're the guy with the flat tire.

I also use the "plenty of time" method — I leave plenty early to avoid being late. Within the last year and a half I've had a flat tire, engine fire, accident and total amplifier failure catastrophes! In no situation was I more than 15 minutes late.

Many companies call themselves a "DJ Service." The guy who never showed up and made no effort to cover his party may have forgotten that "service" is what we're all about!

Stu Chisholm, Stu & His Crew, Centerline, Mich.

Poster Boy

Here's a promotional poster I'd like to share with you. I've been using these for years. They're an inexpensive way to promote an upcoming dance, while giving unbelievable exposure. I provide these posters to the sponsoring organization, and they do all the leg work. These things are hung all through the school hallways (above the water fountains is a prime spot), and on student bulletin boards. Sometimes I wind up with a mustache, or I become anatomically incorrect, but I don't mind. This shows people are paying attention to the posters!

The posters allow my logo and picture to be everywhere. Even kids who don't go to dances recognize me in the grocery store. It's better than being on a milk carton! Sooner or later those kids will be getting married, and looking for a DJ.

Putting the posters together myself, I can ensure the information is correct.

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NEW!

MX-600

"... the cleanest sounding DJ sampler to date."

Mobile Beat, February/March 1994

The second stutter button lets me mark my sample. MTX calls it dual stuttering. Totally def!

Crossfade cueing is essential for lightning mixes. It's all that!

The headphone jack is LOUD! Twice the power of other mixers. I can finally hear what I'm cueing instead of what I'm playing. It cranks!

"Many mixers do fine getting you from points A to B, but others, like sportscars, do it with a special kind of style and flair . . . this one's got the top down and it's ready to cruise. It is possibly the cleanest sounding DJ sampler to date."
Mobile Beat, February/March 1994

8 seconds of 16 bit 96 kHz sampling time (better than any keyboard), means I can loop any phrase (no matter what the tempo), and no one can tell the difference. It's 100% fresh!

The dual stuttering digital sample lets me sample, echo, delay, and loop any EQ'd input of the mixer, then separately re-EQ it. A karaoke jock's dream!

This year, I gave up turntables and mostaccioli. I switched the phono inputs to extra line inputs. Very smart!

With individual EQ's on every channel, my wireless and hardwired mics finally sound the same. YES!

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Now, with advancing technology, I am able to scan my pictures right into my computer. I found software called PrintMaster Gold, from MicroLogic Software, for $25. I can put the whole poster together and send one copy with the contract, saving me postage and copy fees.

It sounds simple, but it really works for me, and it's one thing the guy across town doesn't do.

Neal Bowes, Let's Dance, Williamsport, Penn.

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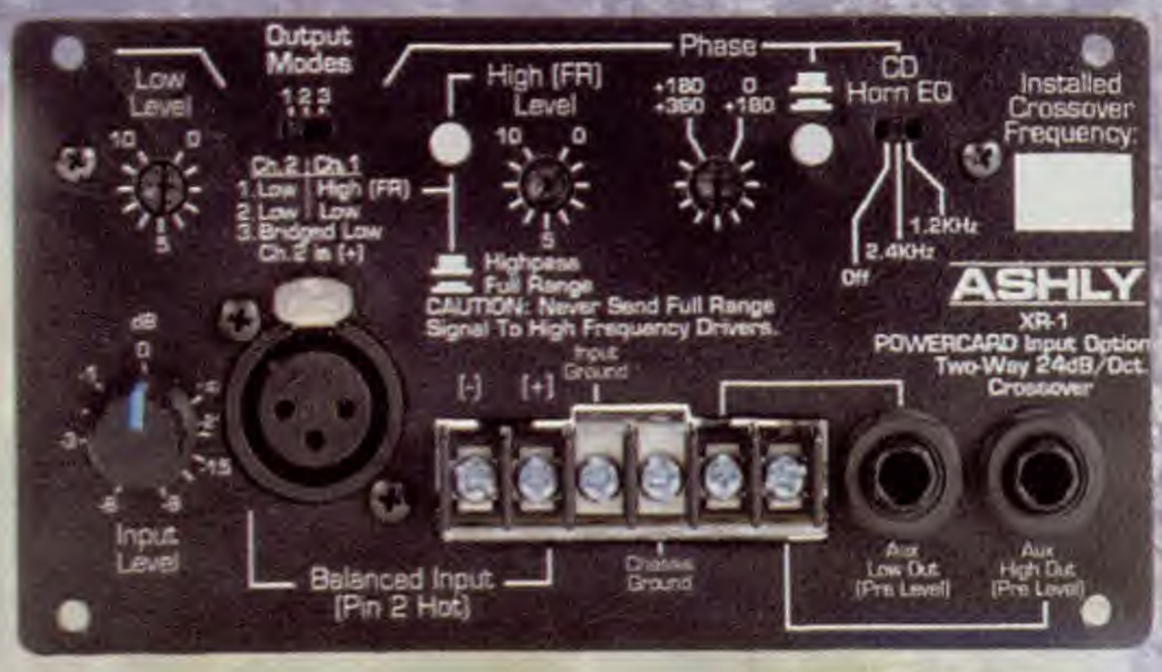

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ASHLY

Bolton Booster

In response to the article in the "Juice" section titled "Really Bad Bridal Dances." I feel there was poor judgment on selecting this song ... and in not defending it (Hint, Hint!).

The article addressed the song by Michael Bolton: "Said I Loved You But I Lied." Although the title is deceiving, it is a beautiful song that says there are no words to express how he feels for her. After explaining this to a client, they used it for their dance. Of course I had to explain the song to the guests, but that is usually the case with unknown/misunderstood songs. I have included the words for you to review, except for two that I was unable to catch.

If this is not a moving song to you folks, I do not want to think what other songs you avoid when conducting a reception planning! Here are the lyrics:

You are the candle, love's the flame,
A fire that burns,
through wind and rain.
Shine your love in this heart of mine,
'till the end of time.
You came to me like the dawn
through the night,to shine like the sun.
Out of my dreams and into my life,
you are the one, you are the one.
Said I loved you, but I lied,
Cause this is more than love I feel inside.
Said I loved you, but I was wrong.
Cause love can never ever feel so strong.
Said I loved You but I lied.
And all my soul? I tried in vain,
How can their words my heart explain.
This taste of heaven so deep,
so true I found in you.
So many reasons and so many ways,
My life (love?) has just begun,
Need you forever and I need you to stay.
You are the one, you are the one.

Thanks for your time.

Christopher Wesley, C&D Disc Jockeys (no address given)

Rapped

I have two questions to pose to you and your readers. First, at functions involving children and teenagers, how do you cope with requests for rap and alternative songs which use offensive language? I search high and low for "clean" versions of the most-requested songs, but with few music stores in the area, my options are limited. My current approach is to politely explain to the person making the request that, because of the lyrical content, I can't play the song.

I'm curious whether other DJs have this problem.

Secondly, as a small business owner and operator with limited resources, are promotional copies of new releases available to me through record companies or DJ pools? Many of your advertisements for subscription services sound quite appealing, but is there a more direct route for obtaining products?

Thanks for giving me and other DJs the information necessary to improve our competitiveness and profitability.

Robert D. Hand, Music by Hand Professional DJ Service, Antwerp, N.Y.

Let's throw your first question on censorship out for an open forum. Most of the music in question here does have radio and street versions, but kids will be kids, and the radio version will usually just tempt them to share their bilingual abilities with their friends. If, for example, "Mony Mony" is banned in some places, what can you really do? If any of our readers have ideas to share on how they deal with the questionable lyric question, write or fax us with your comments.

On your question regarding promotional copies, Frank LoCasio, of FLIP Record Pool in Orlando, Fla., pretty much said it all in a previous issue ("Why is the Pool Closed? MB #17). Record companies with limited promotional budgets want to promote their new releases to those who break new music, not to a mobile DJ playing a 50th wedding anniversary. In addition, you have to be a dues-paying member of a record pool. Major acts rarely need promotional help, so often you end up with a pile of obscure music by obscure artists. Locasio recommends subscription and /or remix services as a far better source of music.

Mobile Beat welcomes your comments and opinions
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Kudos

My husband and I have a DJ business catering to weddings, parties, and benefits.This year we have almost tripled in calls, jobs and demand. We feel that a lot of success is due to subscribing to *Mobile Beat*. By reading your magazine from cover to cover and using the Top 200 list as a guide and tool, we have built a better business and give people the music they want to hear and dance to. Thank you for an enjoyable, informative and captivating magazine.

Sharon Mowery, All About Music, Fairborn, Ohio

And finally...

I would like to cancel my subscription. I received the January 1995 issue. I had three of my employees review the magazine, they really did not enjoy it all. They found it to be very stiff and outdated. Please cancel my subscription immediately.

Michael Franklin, F1 Productions, Winter Park, Fla.

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Lighting Up

I'm planning to upgrade my lighting system and want to get a system with two stands and 10 feet of trussing. On the trussing, I want to put a mirror ball, two pinspots, an American DJ Vertigo and Avenger, and two scanners. Also, I'm planning on getting a fog machine. Do you think the lights I've chosen fit together for a good light show? And, is the fogger better on the floor or mounted to the light trussing?

Mike Hennon, Dance Traxx DJ Service, New Castle, Penn.

Trussing is great for that big look and, as an upgrade, is a good step for mounting special effects lighting. Remember, you will need to keep your Par lighting to cover the dancefloor and room. Special effects are simply for emphasis — they are not designed for long-term use or function. An easy way to control the truss effects is by a remote relay system. You don't use lots of cables and setup is much faster. Time is money! Fog machines can add a lot for looks ... they can also malfunction. "Ideal" placement is on the floor and run a hose 3- to 4-inch in diameter to desired area for smoke. You're on the right track.

Jim Baxter, Colorado Sound N' Light, Denver, Colo.

Feedback ONLINE

In MB #23 Feedback, mention was made of a DJ who had a flat and was late, and another DJ was called before the original DJ arrived. This leads me to make three suggestions to all DJs:

1) Carry a cellular phone in your vehicle at all times. This way if you get stuck on the road, you can call your client and let them know what is happening. (You can also call AAA if necessary). I just bought a transportable cell phone that plugs into the cigarette lighter and also has a rechargeable battery pack (in case the car battery is dead). I took advantage of a special deal NYNEX had going with some local retailers that got me the phone for $13 and the charger for another $40, in exchange for committing to retaining the cellular service for at least 30 months. The service costs about $35 a month (after tax) with 20 minutes a month of local calling included. At rates like this, every DJ can afford a cell phone (in fact, you probably can't afford to be without it!).

2) Many of you probably already do this, but always allow some extra time to get to a gig and set up. If nothing goes wrong, you'll have a little extra free time after finishing setup before the gig starts. But Murphy seems to favor those who are on a tight schedule!

3) I once read or heard (don't recall which) about a DJ whose van broke down on the way to a wedding. He had a tow truck tow his van to the gig so he could go on as scheduled; had the van towed back to his place afterward to be able to unload his equipment, and then had the van towed to the repair shop. As professionals, we must be prepared to do this kind of thing to provide the contracted services to our clients. (The only exception would be if you could dispatch another quality DJ to cover you in time) Even if it ends up costing more than we are making on the gig. Our reputation is the most important thing we have going, and we cannot afford to tarnish it. Besides, think of the positive referrals — "His van broke down, but he had it towed to the wedding and everything went off as planned."

Steve Rothkin, Dancemasters Disc Jockey Entertainers, Wappingers Falls, N.Y.

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By Robert Lindquist

Singing stars

If you think you're a star now, wait until you get the leading role in a national karaoke TV commercial. Southern California's Apple Entertainment is conducting the Coast to Coast Karaoke Challenge, looking for Mobile and club KJs from all 50 states to star in a professionally produced TV commercial. Second and third prizes include cash awards of $2500 and $1000 respectively along with Pioneer all format CLD-V850 players. The challenge is sponsored by Pioneer, Apple Entertainment and Embassy Suites. For more information, call (800) 700-4695.

Top 13 of the 1990's

Halfway through the decade, it's Whitney Houston's, "The Bodyguard" in the lead as the top-selling album of the 1990's with over 13 million copies sold. Garth Brooks holds on to second and third spots with "No Fences" and "Ropin' The Wind" respectively. Fourth place is held by M.C. Hammer's "Please Hammer Don't Hurt 'Em." The remainder of the list, based on RIAA certifications of sales in the US includes:5) Michael Bolton, "Time, Love and Tenderness", 6) Mariah Carey: "Mariah Carey", 7) Billy Ray Cyrus: "Some Gave All", 8) Pearl Jam: "Ten", 9) Mariah Carey: "Music", 10) Eric Clapton: "Unplugged", 11) Kenny G.: "Breathless", 12) Metallica: "Metallica", and 13) Vanilla Ice: "To the Extreme."

Winter Music Conference #10

This year's Winter Music Conference will be held at the Fountain Bleu Hilton on Miami Beach from March 21 through March 25. The event will feature more open forum discussions, daily opportunities to schmooze with old associates and new acquaintances, and a more diverse artist showcase lineup. Over the past decade, club aficionados from around the world have come to regard WMC as a convention for networking with producers, DJs, and label reps. For more information contact the Winter Music Conference at (305) 563-4444.

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Kid Rhino, Rhino Entertainment's family division, has taken the ordinary sound effects compact disc and turned it into a true listening adventure. Hanna-Barbera Cartoon Sound FX is a virtual library.

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The Hanna-Barbera CD is available through Rhino mail order by calling (800) 432-0200. Suggested retail price is $15.98. It is not available on cassette.

DJs anxious for mini-disc player

While it appears that consumer interest in the mini-disc format is growing at glacial speed, there's a real demand for a mini-disc record/play system for DJs. Performers who have been using mini-disc, primarily consumer units from Sony, have touted the format's stability, CD-like access time, visual display of information, and ease of use. In the pro arena, Denon has established a presence with machines designed for studio and broadcast use. But does the company have any plans to offer DJs the MD format in a package similar to their popular DJ CD Players? According to Mike Stelts, product manager for Denon, "Denon is committed to the mini-disc format, which is evidenced by the introduction of three broadcast/post-production units in six months. We are looking at other markets ... the DJ market is a prime consideration."

DJRN offers insurance

Disc Jockey Referral Network can now provide 1M general liability insurance to any DJ business in the United States (except New York or New Jersey). The annual GL insurance cost is $175 for a single owner, $350 for operators up to six multi-units, and $525 for larger companies. Members receive a certificate of insurance and can request proof of insurance copies at no additional charge for third parties who require it.

Companion property insurance for business equipment and software is optionally available in select Midwestern states. The annual premium rate is 1.5 percent of the stated market value of scheduled items.

DJRN categorizes members as single owner/operators or as multi-unit operators and charge membership fees of $95 and $160 respectively. Membership is a requirement to be eligible for any insurance purchase. Liability insurance is a requirement of membership whether or not purchased through the DJRN group policy.

For more information call 1-800-875-DJRN (Chicago 312-399-5050) or via E-mail or "DJNET BBS."

Sweet prize

Mobile Beat and Colorado Sound N Light congratulate Carol J. Bowles of Phoenix, Ariz. She won the Colorado Supertable full of Jolly Rancher candy as seen in the October/November issue. The object was to guess how many pieces of candy were on the table. Bowles was closest with an estimate of 4,412. There were actually 4,193 pieces.

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DJ Times called the DN-2000F 'the best new sound product' and 'most innovative DJ product' for 1992. Disco Club/ Leisure International called the DN-2000F, 'Club CD Player of the Year' two years running. Plus, Mobile Beat gave the DN-2000F the '1992 Mobile Beat Award' in the DJ Pro Sound category.

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Gemini's French connection

With the formation of GSL, a Paris-based office, Gemini and LyteQuest products will now be imported in the French market. Industry veteran Patrice Vandenbussche has been selected to head the new facility. Gemini Sound Products or LyteQuest products, (908) 969-9000.

Nikkodo appoints new sales and marketing manager

Replacing Ed Pearson, who accepted a position with Sirius Publishing, is Steve Itani as general manager of sales and marketing. Itani began his career with Nikkodo in 1982. He played a significant role when the company opened its doors on U.S. soil in 1988. Nikkodo U.S.A. Inc., 4600 N. Santa Anita Ave., El Monte, Calif. 91731; (818) 350-3131.

National Biological acquires ETA

ETA Lighting, manufacturer and distributor of power controllers, distribution, and conditioning products for the theatrical light and sound production industry, will now be known as ETA Systems, Division of National Biological Corp. National Biological, who recently acquired ETA, is a manufacturer and distributor of ultraviolet light phototherapy medical equipment for treatment. ETA Systems, 1532 Enterprise Parkway, Twinsburg, Ohio 44087; (800) 338-5045, Ohio residents: (216) 425-9614.

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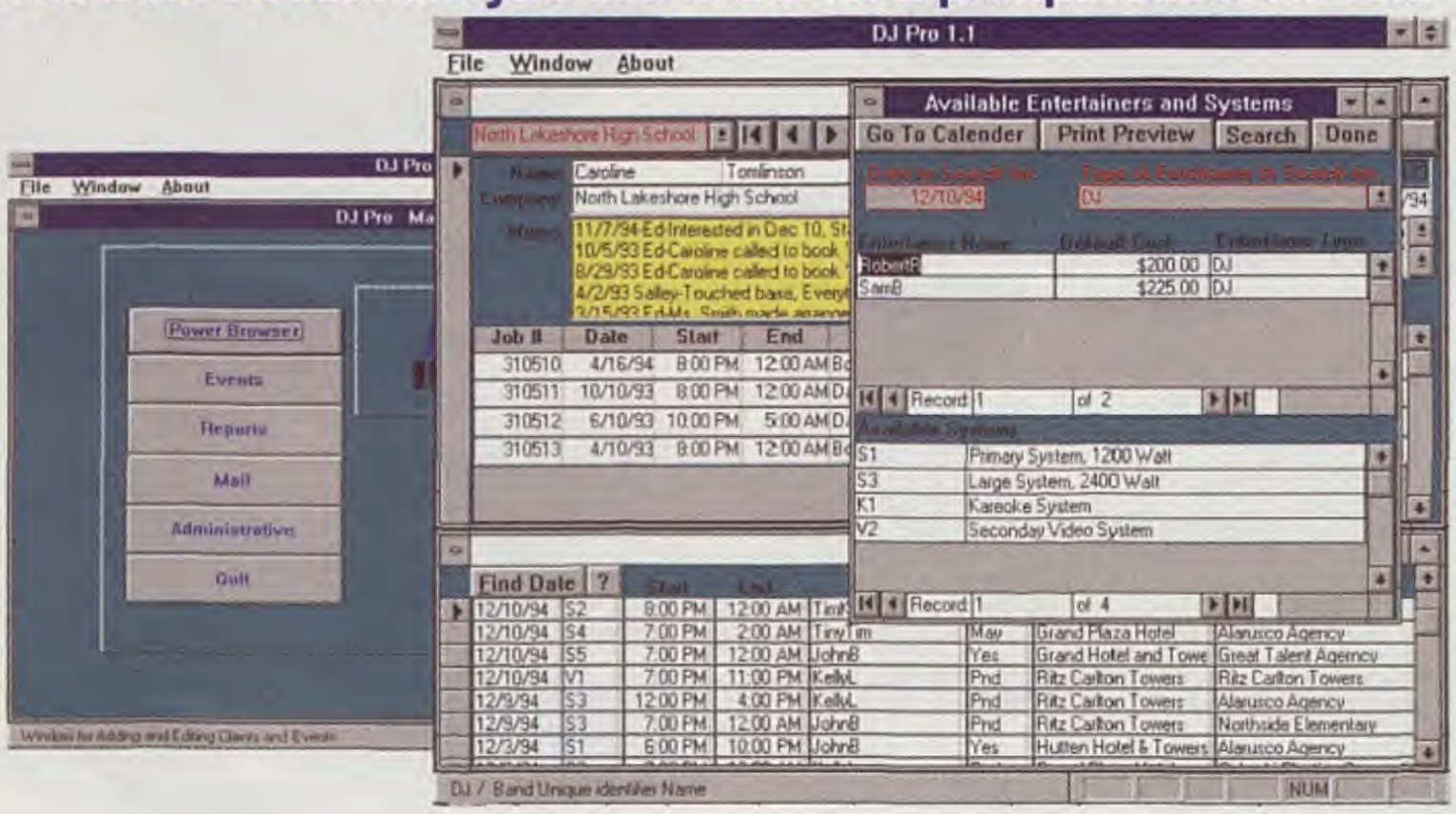

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In'T

Fire them up or fire them!

By Mike Buonaccorso

If you want to motivate employees, consider some of the following suggestions:

- Compensate people who do an outstanding job. Superior employees often do twice as much work as mediocre workers, but frequently receive only slightly higher compensation.
- Don't reward mediocre behavior. Salary and bonuses should be administered on work performance, not length of service or job classification.(Unless you work for the government.)
- Name an employee "expert" on a specific topic. Then provide resources for that employee to keep up-to-date on the topic assigned.
- Have a professional makeover for all your employees, or perhaps a week's pass to a health club or recreation facility. People who feel good about themselves are more likely to do good work.
- Provide business cards for just about all employees. Just make sure the company number is on the card, not theirs.

For a copy of a book providing more than a thousand ideas to help restaurant/nightclub owners and operators increase sales and motivate a team of superior employees and managers, send $29 to J.W. Moffa, PO Box 36575, Grosse Pointe, Mich. 48236. *The Restaurant Owner's Idea Book!* is loaded with ideas that you should be able to use even if you're not in the restaurant business. — Source: *Communications Briefings*

Place your order

An interesting tip from *A Sound Investment's* newsletter on how to handle the ever-increasing problem for large DJ companies running into clients who expect the DJ who they saw at a previous

event to show up at theirs. A $50 "DJ Reservation Fee" charged to the client is passed along directly to the DJ as an incentive to be available for that event.

One can argue, however, that the very nature of such an agreement, if presented in a less than positive fashion, could backfire. If I needed surgery and my surgeon wanted an extra five hundred to guarantee he'd show for the operation I would kind of wonder what I would get if I opted for the no-frills package.

TNT TOP TIP:
According to a recent survey, 34 percent of prospective-business callers won't call back when they get a busy signal.

Litmus test for independent contractors: # N/A!

We have been covering the IRS 20-factor test for what determines independent contractor status. Having covered seven in past issues, I thought I would use this issue to knock out some of those factors that are just plain irrelevant to our type of business. Example #1: Work done on premises: According to the IRS most employees work on the premises of their employer, subcontractors do not. *Maybe you should consider renting your living room for wedding receptions.* #2: Payment: Employees are usually paid by the hour, week, or month as opposed to the individual job. *Too tough to strictly apply to the entertainment biz.* #3: An employee has set hours of work, independent contractors usually sets their own hours. *Sure, always tell brides and grooms to schedule their receptions at* ***your*** *convenience.* #4: Order or sequence set: An employee may be required to perform services in the order or sequence set by an employer. *An independent contractor can play The Chicken Dance during dinner.* That leaves just nine more factors to look into. We'll continue next time. And by the way ... the words in italics ... *I'm just joking!*

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MORRISS

MOBILE BEAT TOP 200

Each year, Mobile Beat polls readers to get a concensus of what DJs are playing from coast to coast, across the fruited plains of the US and Canada. Our original list (published in 1990) listed just the Top 200 all-time, most played songs. But each year, we look for ways to make these essential DJ playlists as conclusive and comprehensive as possible. Thus, the Top 200 now includes not only a general list of most played songs, but the most played in several primary categories as well. And for a little comic relief, this year we present a list of the songs DJs wish they could go without ever playing again. We've also included some favorite three-song segues and some of the songs that our readers believe are exclusive to their mixes. For information on reprints of the Top 200 (main lists only) for your own promotional use, see page 26.

** Indicates which version of a song done by multiple artists received most votes. No "*" indicates virtual tie.*

ALL-TIME TOP 50

1. Old Time Rock & Roll ..... *Bob Seger*
2. Y.M.C.A. ..... *The Village People*
3. Electric Boogie ..... *Marcia Griffith*
4. Twist ..... *Chubby Checker*
5. Mony Mony ..... *Billy Idol*
6. Hot, Hot, Hot, ... *Buster Poindexter*/Arrows*
7. Wonderful Tonight ..... *Eric Clapton*
8. Shout ..... *Isley Brothers*
9. Chicken Dance ..... *Emeralds / Various*
10. Locomotion ..... *Kylie Minogue*/Grand Funk*
11. Unchained Melody ..... *Righteous Brothers*
12. Whoomp! (There It Is) ..... *Tag Team*
13. Brown Eyed Girl ..... *Van Morrison*
14. Love Shack ..... *B-52's*
15. Gonna Make You Sweat ..... *C&C Music Factory*
16. Unforgettable ..... *Natalie Cole*
17. December 1963 ..... *Four Seasons*
18. Twist And Shout ..... *The Beatles*
19. Celebration ..... *Kool & The Gang*
20. You Shook Me All Night Long ..... *AC/DC*
21. I Swear ..... *All-4-One/ J.M. Montgomery*
22. Boot Scootin' Boogie ..... *Brooks & Dunn*
23. Chattahoochee ..... *Alan Jackson*
24. In The Mood ..... *Glen Miller*
25. Paradise By The Dashboard Lights ..... *Meatloaf*
26. That's What I Like ..... *Jive Bunny*
27. Crazy ..... *Patsy Cline*
28. The Sign ..... *Ace of Base*
29. Can't Help Falling In Love ..... *Elvis Presley*
30. New York, New York ..... *Frank Sinatra*
31. Swing the Mood ..... *Jive Bunny*
32. Hokey Pokey ..... *Various Artists*
33. I Will Survive ..... *Gloria Gaynor*
34. Respect ..... *Aretha Franklin*
35. Conga ..... *Miami Sound Machine*
36. Hands Up ..... *Ottawan*
37. What I Like About You ..... *The Romantics*
38. Pretty Woman ..... *Roy Orbison*
39. Baby Got Back ..... *Sir Mix-A-Lot*
40. Power Of Love ..... *Celine Dion*
41. Some Kind Of Wonderful ..... *Grand Funk*
42. You Dropped A Bomb On Me ..... *The Gap Band*
43. Push It ..... *Salt-N-Pepa*
44. No Rain ..... *Blind Melon*
45. All I Wanna Do ..... *Sheryl Crow*
46. Real Love ..... *Mary J Blige*
47. Shoop ..... *Salt-N-Pepa*
48. Strokin' ..... *Clarence Carter*
49. Satisfaction ..... *Rolling Stones*
50. Two Princes ..... *Spin Doctors*

DANCE- TOP 33

1. Gonna Make You Sweat ..... *C&C Music Factory*
2. Show Me Love ..... *Robin S*
3. The Sign ..... *Ace Of Base*
4. Twilight Zone ..... *2 Unlimited*
5. Move This ..... *Technotronic*
6. Baby Got Back ..... *Sir Mix A-lot*
7. Rhythm Is A Dancer ..... *Snap*
8. Whoomp! (There It Is) ..... *Tag Team*
9. Push It ..... *Salt-N-Pepa*
10. Mr. Vain ..... *Culture Beat*
11. Vogue ..... *Madonna*
12. I'm Too Sexy ..... *Right Said Fred*
13. Love Shack *B-52s*
14. Good Vibrations ..... *Marky Mark*
15. Strike It Up ..... *Black Box*
16. Pump Up The Jam ..... *Technotronic*
17. What's Up ..... *DJ Miko*
18. Rump Shaker ..... *Wrecks N Effect*
19. Turn The Beat Around ..... *Gloria Estefan*
20. What is Love ..... *Haddaway*
21. Finally ..... *Ce Ce Peniston*
22. Into The Groove ..... *Madonna*
23. December 1963 ..... *Four Seasons*
24. Shoop ..... *Salt-N-Pepa*
25. I Like To Move It ..... *Reel 2 Real*
26. Can't Touch This ..... *MC Hammer*
27. Conga ..... *Miami Sound Machine*
28. I'm Gonna Get You ..... *Bizarre Inc.*
29. I'll Be Loving You ..... *Collage*
30. Everybody, Everybody ..... *Black Box*
31. Let The Music Play ..... *Shannon*
32. Cantaloop *US3*
33. Wild Thing ..... *Tone Loc*

OLDIES-TOP 33

1. The Twist ..... *Chubby Checker*
2. Shout ..... *Otis Day / Isleys/ Dynatones*
3. Old Time Rock & Roll ..... *Bob Seger*
4. Twist and Shout ..... *The Beatles*
5. Mony Mony ..... *Tommy James / Billy Idol*
6. Brown Eyed Girl ..... *Van Morrison*
7. Runaround Sue ..... *Dion*
8. Pretty Woman ..... *Roy Orbison*
9. Tequila ..... *Champs*
10. Louie, Louie ..... *Kingsmen*
11. Great Balls Of Fire ..... *Jerry Lee Lewis*
12. Respect ..... *Aretha Frankin*
13. Wooly Bully ..... *Sam The Sham*
14. Rock Around the Clock ..... *Bill Haley & The Comets*
15. La Bamba ..... *Los Lobos/Ritchie Valens*
16. Wanderer ..... *Dion*
17. Jailhouse Rock ..... *Elvis Presley*
18. Saturday Night's Alright For Fightin' . *Elton John*
19. The Locomotion ..... *Little Eva*
20. Do You Love Me ..... *The Contours*
21. Long Cool Woman In A Black Dress *Hollies*
23. Johnny B. Goode ..... *Chuck Berry*
24. Bad, Bad, Leroy Brown ..... *Jim Croce*
25. I Saw Her Standing There ..... *Beatles*
26. Mustang Sally ..... *Commitments / W.Pickett*
27. Born To Be Wild ..... *Steppenwolf*
28. Good Lovin' ..... *Young Rascals*
29. Only You ..... *The Platters*
30. Let's Twist Again ..... *Chubby Checker*
31. My Girl ..... *The Temptations*
32. What I Like About You ..... *The Romantics*
33. Joy To The World ..... *Three Dog Night*

BALLADS- TOP 33

1. Wonderful Tonight ..... *Eric Clapton*
2. Unchained Melody ..... *Righteous Brothers*
3. Unforgettable ..... *Natalie Cole*
4. Can't Help Falling In Love With You ... *Elvis Presley*
6. I Will Always Love You ..... *Whitney Houston*
7. I Swear ..... *J.M. Montgomery/All-4-One*
10. Power Of Love ..... *Celine Dion*
11. After The Loving ..... *Engelbert Humperdinck*
12. Have I Told You Lately ..... *Stewart*/Morrison*
13. When A Man Loves A Woman ..... *Bolton/Faith*
14. Crazy ..... *Patsy Cline*
15. Lady In Red ..... *Chris DeBurgh*
16. Can You Feel The Love Tonight ..... *Elton John*
17. Sea Of Love ..... *Honey Drippers*
18. Wind Beneath My Wings ..... *Bette Midler*
19. End Of The Road ..... *Boyz II Men*
20. What A Wonderful World ..... *Louis Armstrong*
21. Save The Best For Last ..... *Vanessa Williams*
22. When I Fall In Love ..... *Celine Dion/Clive Griffin*
23. Could I Have This Dance ..... *Anne Murray*
24. Endless Love ..... *Carey/Vandross*
25. Everything I Do ..... *Bryan Adams*
26. That's What Friends Are For ..... *Dionne Warwick*
27. Summer Wind ..... *Frank Sinatra*
28. Always and Forever ..... *Heatwave*
29. You Mean The World To Me ..... *Toni Braxton*
30. Faithfully ..... *Journey*
31. I'll Make Love To You ..... *Boyz II Men*
32. A Whole New World ..... *Peabo Bryson/Celine Dion*
33. I Left My Heart In San Francisco ..... *Tony Bennett*

TOP 20 BACKGROUND MUSIC ARTISTS

1. Kenny G
2. Harry Connick Jr.
3. Frank Sinatra
4. David Sanborn
5. Yanni
6. Richard Clayderman
7. George Benson
8. George Winston
9. Henry Mancini
10. Tom Scott
11. Lee Ritenour
12. Stan Getz
13. Linda Ronstandt with Nelson Riddle
14. Enya
15. Earl Klugh
16. David Benoit
17. Grover Washington Jr
18. Larry Carlton
19. Luther Vandross
20. Natalie Cole

MOBILE BEAT TOP 200

BRIDAL DANCES TOP 33

1. Everything I Do
   ..... *Bryan Adams*
2. I Swear
   ..... *All-4-One / J.M. Montgomery*
3. I Cross My Heart
   ..... *George Strait*
4. Power Of Love
   ..... *Celine Dion*
5. Have I Told You Lately
   ..... *Van Morrison / Rod Stewart*
6. I Will Always Love You
   ..... *Whitney Houston*
7. Here and Now
   ..... *Luther Vandross*
8. Unchained Melody
   ..... *Righteous Brothers*
9. When I Fall In Love
   ..... *Celine Dion/Clive Griffin*
10. Unforgettable
    ..... *Natalie Cole*
11. Always and Forever
    ..... *Heatwave*
12. Beautiful In My Eyes
    ..... *Joshua Kadison*
13. Can't Help Falling In Love
    ..... *Elvis Presley*
14. Wonderful Tonight
    ..... *Eric Clapton*
15. Always
    ..... *Atlantic Starr*
16. Your Love Amazes Me
    ..... *John Berry*
17. A Whole New World
    ..... *Celine Dion / Peabo Bryson*
18. Endless Love
    ..... *M. Carey/ Luther Vandross*
19. Can You Feel The Love
    ..... *Elton John*
20. Love Of A Lifetime
    ..... *Firehouse*
21. Could I Have This Dance
    ..... *Anne Murray*
22. Wind Beneath My Wings
    ..... *Bette Midler*
23. Now and Forever
    ..... *Richard Marx*
24. I Love The Way You Love Me
    ..... *John Michael Montgomery*
25. When A Man Loves A Woman
    ..... *Michael Bolton*
26. Endless Love
    ..... *Diana Ross/Lionel Richie*
27. You Mean The World To Me
    ..... *Toni Braxton*
28. What A Wonderful World
    ..... *Louis Armstrong*
29. Friends
    ..... *Elton John or M.W. Smith*
30. You and I..
    ..... *Eddie Rabbitt/Crystal Gale*
31. Hero
    ..... *Mariah Carey*
32. True Companion
    ..... *Marc Cohn*
33. I'll Always Love You
    ..... *Taylor Dane*

COUNTRY - TOP 33

1. Boot Scootin' Boogie
   ..... *Brooks & Dunn*
2. Chattahoochee
   ..... *Alan Jackson*
3. Friends In Low Places
   ..... *Garth Brooks*
4. Achy Breaky Heart
   ..... *Billy Ray Cyrus*
5. Crazy
   ..... *Patsy Cline*
6. Baby Likes To Rock It
   ..... *The Tractors*
7. I Swear
   ..... *J.M. Montgomery*
8. Trashy Women
   ..... *Confederate Railroad*
9. The Dance
   ..... *Garth Brooks*
10. Watermelon Crawl
    ..... *Tracy Byrd*
11. Cross My Heart
    ..... *George Strait*
12. Born To Boogie
    ..... *Hank Williams Jr.*
13. Fast As You Can
    ..... *Dwight Yoakum*
14. Indian Outlaw
    ..... *Tim McGraw*
15. Fishin' in the Dark
    ..... *Nitty Gritty Dirt Band*
16. Don't Take The Girl
    ..... *Tim McGraw*
17. All My Rowdy Friends
    ..... *Hank Williams Jr*
18. Through The Years
    ..... *Kenny Rogers*
19. Forever and Ever Amen
    ..... *Randy Travis*
20. T-R-O-U-B-L-E
    ..... *Travis Tritt*
21. Thank God I'm A Country Boy
    ..... *John Denver*
22. Mountain Music
    ..... *Alabama*
23. All My Ex's Live in Texas
    ..... *George Strait*
24. Be My Baby Tonight
    ..... *John Michael Montgomery*
25. Could I Have This Dance
    ..... *Anne Murray*
26. Shameless
    ..... *Garth Brooks*
27. Don't Rock The Jukebox
    ..... *Alan Jackson*
28. Cotton Eyed Joe
    ..... *Isaac Peyton-Sweat*
29. 2 Of A Kind Working On A Full House
    ..... *Garth Brooks*
30. The Man In Love With You
    ..... *George Strait*
31. Third Rock From The Sun
    ..... *Joe Diffie*
32. Down At The Twist and Shout
    ..... *Mary Chapin Carpenter*
33. Passionate Kisses
    ..... *Mary Chapin Carpenter*

CLASSIC ROCK - TOP 33

1. You Shook Me All Night Long
   ..... *AC/DC*
2. Old Time Rock & Roll
   ..... *Bob Seger*
3. Paradise By The Dashboard Light
   ..... *Meatloaf*
4. Mony Mony
   ..... *Billy Idol*
5. What I Like About You
   ..... *Romantics*
6. Brown Eyed Girl
   ..... *Van Morrison*
7. Taking Care of Business
   ..... *BTO*
8. Some Kind Of Wonderful
   ..... *Grand Funk*
9. Centerfold
   ..... *J. Geils Band*
10. Satisfaction
    ..... *Rolling Stones*
11. I Love Rock N Roll
    ..... *Joan Jett &Black Hearts*
12. Walk This Way
    ..... *Aerosmith*
13. The Joker
    ..... *Steve Miller*
14. Sweet Home Alabama
    ..... *Lynard Skynard*
15. Hurts So Good
    ..... *John Cougar*
16. Bohemian Rhapsody
    ..... *Queen*
17. Sharp Dressed Man
    ..... *ZZ Top*
18. Bad To The Bone
    ..... *George Thorogood*
19. Stairway To Heaven
    ..... *Led Zeppelin*
20. Magic Carpet Ride
    ..... *Steppenwolf*
21. Born To Be Wild
    ..... *Steppenwolf*
22. The Locomotion
    ..... *Grand Funk*
23. Rock-n-Roll All Night
    ..... *Kiss*
24. Proud Mary
    ..... *CCR*
25. I Knew The Bride
    ..... *Nick Lowe*
26. Honky Tonk Woman
    ..... *Rolling Stones*
27. Rock N' Roll (pt. II)
    ..... *Gary Glitter*
28. Free Bird
    ..... *Lynard Skynard*
29. Brown Sugar
    ..... *Rolling Stones*
30. Long Cool Woman in a Black Dress
    ..... *Hollies*
31. Margaritaville
    ..... *Jimmy Buffett*
32. The House Is Rockin'
    ..... *Stevie Ray Vaughn*
33. R.O.C.K. in the U.S.A.
    ..... *John Mellencamp*

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MOBILE BEAT TOP 200

ALTERNATIVE ROCK -TOP 33

1. Love Shack ..... *The B-52's*
2. Two Princes ..... *Spin Doctors*
3. Mr. Jones ..... *Counting Crows*
4. Come Out And Play ..... *Offspring*
5. Basket Case ..... *Green Day*
6. What I Like About You ..... *The Romantics*
7. Bizarre Love Triangle ..... *New Order*
8. Losing My Religion ..... *R.E.M.*
9. Melt With You ..... *Modern English*
10. Smells Like Teen Spirit ..... *Nirvana*
11. Rock Lobster ..... *B-52's*
12. I'm Gonna Be (500 Miles) ..... *The Proclaimers*
13. Give It Away ..... *Red Hot Chili Peppers*
14. Shine ..... *Collective Soul*
15. Jeremy ..... *Pearl Jam*
16. (End of The World) I Feel Fine ..... *R.E.M.*
17. Hey Jealousy ..... *Gin Blossoms*
18. A Little Respect ..... *Erasure*
19. Plush ..... *Stone Temple Pilots*
20. No Rain ..... *Blind Melon*
21. Black Hole Sun ..... *Soundgarden*
22. New Age Girl ..... *Dead Eye Dick*
23. Crazy ..... *Aerosmith*
24. What's Up ..... *4 Non Blondes*
25. Been Caught Stealing ..... *Janes Addiction*
26. Found Out About You ..... *Gin Blossoms*
27. All Apologies ..... *Nirvana*
28. Just Like Heaven ..... *The Cure*
29. Daughter ..... *Pearl Jam*
30. Whip It ..... *Devo*
31. Tainted Love ..... *Soft Cell*
32. Relax ..... *Frankie Goes To Hollywood*
33. Friday I'm In Love ..... *The Cure*

DISCO - TOP 33

1. Y.M.C.A. ..... *Village People*
2. Stayin' Alive ..... *Bee Gees*
3. Celebration ..... *Kool & the Gang*
4. I Will Survive ..... *Gloria Gaynor*
5. We Are Family ..... *Sister Sledge*
6. Disco Inferno ..... *The Tramps*
7. Play That Funky Music ..... *Wild Cherry*
8. Le Freak ... . *Chic*
9. Super Freak ..... *Rick James*
10. December 1963 ..... *Four Seasons*
11. Brick House ..... *Commodores*
12. That's The Way I Like It ..... *KC & The Sunshine Band*
13. Last Dance ..... *Donna Summer*
14. Hot Stuff/Bad Girl ..... *Donna Summer*
15. Turn The Beat Around ..... *Vicki Sue Robinson*
16. You Should Be Dancing ..... *Bee Gees*
17. You Dropped A Bomb On Me ..... *Gap Band*
18. Born To Be Alive ..... *Patrick Hernandez*
19. Funkytown ..... *Lipps Inc*
20. It's Raining Men ..... *Weather Girls*
21. Do You Wanna Funk ..... *Sylvester*
22. Boogie Oogie Oogie ..... *Taste of Honey*
23. Get Down Tonight ..... *KC & The Sunshine Band*
24. Night Fever ..... *Bee Gees*
25. Ring My Bell ..... *Anita Ward*
26. Macho Man ..... *Village People*
27. So Many Men ..... *Miguel Brown*
28. Give It To Me Baby ..... *Rick James*
29. No Parking on the Dance Floor ..... *Midnight Star*
30. Love Train ..... *O'Jays*
31. In The Navy ..... *Village People*
32. Disco Duck ..... *Rick Dees*
33. Got To Be Real ..... *Cheryl Lynn*

RAP / R&B - TOP 33

1. Whoomp! (There It Is) ..... *Tag Team*
2. Shoop ..... *Salt-N-Pepa*
3. Baby Got Back ..... *Sir Mix-A-Lot*
4. It Takes Two ..... *Rob Base*
5. Push It ..... *Salt-N-Pepa*
6. Can't Touch This ..... *M.C. Hammer*
7. Hip Hop Hooray ..... *Naughty By Nature*
8. Wild Thing ..... *Tone Loc*
9. Regulate ..... *Warren G*
10. Tootsie Roll ..... *69 Boyz*
11. Jump Around ..... *House of Pain*
12. Fantastic Voyage ..... *Coolio*
13. Rump Shaker ..... *Wrecks-n-Effects*
14. Whatta Man ..... *Salt-N-Pepa w/ En Vogue*
15. Gonna Make You Sweat ..... *C&C Music Factory*
16. Dunkie Butt ..... *12 Gauge*
17. Come Baby Come *K7*
18. This DJ ..... *Warren G*
19. Rapper's Delight ..... *Sugarhill Gang*
20. Bust A Move ..... *Young MC*
21. OPP ..... *Naughty By Nature*
22. Doing The Butt ..... *EU*
23. Pumps and a Bump ..... *Hammer*
24. Informer ..... *Snow*
25. Boom! Shake The Room ..... *Jazzy Jeff*
26. Let's Talk About Sex ..... *Salt-N-Pepa*
27. Funkdafied ..... *Da Brat*
28. Bump and Grind ..... *R Kelly*
29. Walk This Way ..... *Run DMC / Aerosmith*
30. Brass Monkey ..... *Beastie Boys*
31. Dazy Dukes ..... *Duice*
32. Funky Cold Medina ..... *Tone Loc*
33. White Lines ..... *Grand Master Flash*

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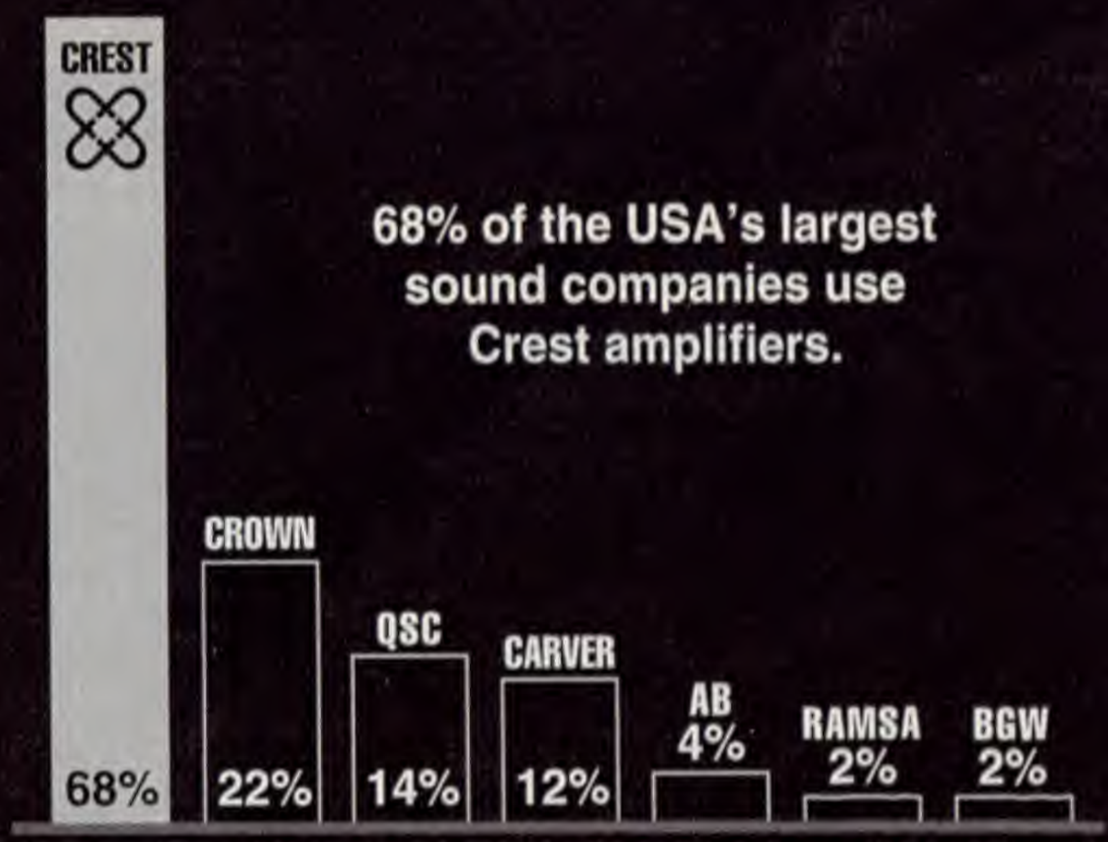

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- Celebration... The Twist... Electric Slide
- **Another Night... I'm Gonna Get You... Rhythm Is A Dancer**
- Volcano... Conga... Hot Hot Hot
- **Love Shack...Gonna Make You Sweat... Electric Slide... Mony Mony**
- Vogue...My Eyes Don't Cry... Cantaloop... All I Wanna Do
- **Shout!... Runaround Sue... December 1963... Summer Nights**
- The Chicken Dance... YMCA... I Feel Good
- **Twilight Zone... Gonna Make You Sweat... My Perogative... Shoop**
- Love Shack... Wild Wild West...Nobody But Me (Human Beinz)... What I Like About You
- **Holiday... Celebration... We Are Family... YMCA**
- Back And Forth... How Do You Like It?...Real Love... Anything
- **Centerfold... Bang The Drum... Walking On Sunshine...Mony Mony**
- Staying Alive... Play That Funky Music...That's The Way I Like It
- **Atomic Dog... More Bounce To The Ounce... Cutie Pie... Fantastic Voyage**
- Whoomp! ...The Twist...That's What I Like (Jive Bunny)
- **Wild Thing (Tone Loc)... You Shook Me (AC/DC)... Should I Stay (Clash)...Unbelievable (EMF)**
- I Will Survive... Show Me Love... I'm Gonna Get You
- **Super Freak... U Can't Touch This... Love Shack**
- Twist & Shout... Wooly Bully... I Saw Her Standing There... Sea Of Love
- **Old Time Rock & Roll... Mony Mony... Shout... Locomotion**

DJ EXCLUSIVES - SONGS THESE DJS SAY NO ONE ELSE PLAYS:

1. **Kung Fu Fighting**-Carl Douglas (T2 Music,Jackson, MI)
2. **Comfortably Numb**-Pink Floyd (Jam Machine, Huntingdon, PA)
3. **Low Rider**-War (Mobile Business,Westfield, MA)
4. **DMSR**-Prince (The Pros, Panama City Beach, FL)
5. **God Bless Arizona**-Jeff Foxworthy (Arizona DJ Service, Phoenix, AZ)
6. **Uptown Festival**-Shalamar (DJ Mouse, Brooklyn, NY)
7. **Brazilian Wedding Song**-Quincy Jones (DW Enterprises, Schaumburg, IL)
8. **What's Your Story, Morning Glory?**-Duke Robillard (Michael E. Ithaca, NY)
9. **You're A Big Girl Now**-The Stylistics (Dancin' Dave Geragi,Cheswick, PA)
10. **I Gave Her The Ring She Gave Me The Finger-** Kinchafoonee Cowboys (Rock D Prods, Warner Robbins, GA)
11. **(Keep Feeling) Fascination**-Human League (45RPM Entertainment, Cincinnati, OH)
12. **These Boots Are Made For Walking**-DC Le Croix (Rick Canez, Glendale, AZ)
13. **Love In The 21st Century**-Glen Frey (Party Hits, Atlanta, GA)
14. **Searchin' For My Love**-Bobby Moore & The Rhythm Aces (Music John, Arlington, CA)
15. **Did You See Me?**- Bus Boys (Music Bill, Baton Rouge, LA)

NEVER AGAIN! *(A collection of DJ's least favorite spins)*

1.	Achy Breaky Heart	*Billy Ray Cyrus*
2.	Chicken Dance	*Anybody!*
3.	Celebration	*Kool and the Gang*
4.	Old Time Rock & Roll	*Bob Seger*
5.	Paradise By The Dashboard Lights	*Meatloaf*
6.	Electric Slide	*Marcia Griffiths*
7.	Hokey Pokey	*Anybody!*
8.	What's My Name	*Snoop Doggy Dog*
9.	Wind Beneath My Wings	*Bette Midler*
10.	Ice Ice Baby	*Vanilla Ice*
11.	Strokin'	*Clarence Carter*
12.	Can't Touch This	*MC Hammer*
13.	Alive	*Pearl Jam*
14.	Insane in the Brain	*Cypress Hill*
15.	Proud Mary	*CCR*
16.	I Just Called To Say I Love You	*Stevie Wonder*
17.	Brown Eyed Girl	*Van Morrison*
18.	Whoomp! (There It Is)	*Tag Team*
19.	Daisy Dukes	*Duice*
20.	The Bride Cuts The Cake	*Various Artists*

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Cupid's Top 40

By Jay Maxwell

There are more songs written about love than any other subject. So, what definitions have songs given us in the last 40 years about this *Crazy Little Thing Called Love* (Queen, '80)? Recently, Michael Bolton said love is ... *A Wonderful Thing,.* while Wet Wet Wet sang love is ... *All Around* . Love has been compared to *Oxygen* (Sweet, '78), *A Drug* (Roxy Music, '76), and *An Itching In My Heart* (Supremes, '66). So basically, the only thing musicians have agreed since the beginning of time is that *Love Is A Many Splendored Thing* (Four Aces, '55).

In their attempt to answer the timeless question of *What is Love*, musicians have given us thousands of classic love songs. The Climax Blues Band kept it simple with the time honored three little words, *I Love You*. It is often through a song that men and women find the way to say how they feel about one another. We could devote this entire article to "neat" facts about love songs like — the 10th Top-40 song for Elvis Presley was *Love Me* while the 10th Top-40 song for the Beatles was *Love Me Do*. While this piece of trivia might come in handy (though I doubt it), let's get to the business at hand.

As you look at this issue's list, you will find almost every song is one that a bride and groom have asked you to play as "their song." There is something special about that first dance together as husband and wife. Only moments before they pledged to spend the rest of their life together, so they want a song that they'll remember for a lifetime. Usually, this song not only has love as its message, but also a message of promise, a promise of forever and always. Some of the most popular songs that send this message are *Always and Forever* (Heatwave), *Now and Forever* (Richard Marx), *I'll Always Love You* (Taylor Dayne), and *Endless Love* (Ritchie/Ross or Vandross/Carey). Also, as you look at this list you will note that any of these songs would set the mood for the guests as they await the arrival of the bride and groom.

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's most requested DJ service. He is also a mathematics professor at Charleston Southern University.

#	Artist	Song Title	Year
1	Whitney Houston	I Will Always Love You	92
2	Bryan Adams	(Everything I Do)I Do It For You	91
3	Righteous Brothers	Unchained Melody	65
4	Percy Sledge	When A Man Loves A Woman	66
	Michael Bolton		91
5	John Michael Montgomery	I Swear	94
	All-4-One		94
6	George Strait	I Cross My Heart	93
7	Nat/Natalie Cole	Unforgettable	91
8	Rod Stewart	Have I Told You Lately	93
9	Atlantic Star	Always	87
10	Bette Midler	Wind Beneath My Wings	89
11	Taylor Dayne	I'll Always Love You	88
12	Louis Armstrong	What A Wonderful World	67
13	Celine Dion	Power Of Love	93
14	Anne Murray	Could I Have This Dance	80
15	Luther Vandross	Here And Now	90
16	Heatwave	Always and Forever	78
17	Eric Clapton	Wonderful Tonight	78
18	Linda Ronstadt/Aaron Neville	Don't Know Much	89
19	Kenny Rogers	Through The Years	82
20	Eddie Rabbitt/Crystal Gayle	You and I	82
21	Honeydrippers	Sea Of Love	85
22	Michael Bolton	That's What Love Is All About	87
23	John Michael Montgomery	I Love The Way You Love Me	93
24	Lionel Ritchie/Diana Ross	Endless Love	81
		Luther Vandross/Mariah Carey	94
25	Elvis Presley	Can't Help Falling In Love With You	62
26	Michael Bolton	Soul Provider	89
27	John Berry	Your Love Amazes Me	94
28	Berlin	Take My Breath Away	86
29	Climax Blues Band	I Love You	86
30	Richard Marx	Now and Forever	94
31	Celine Dion	Beauty and the Beast	93
32	Sam Cooke	You Send Me	57
33	Chicago	You're The Inspiration	85
34	Phil Collins	Groovy Kind Of Love	88
35	Chris DeBurgh	Lady In Red	87
36	Journey	Faithfully	83
37	Peter Cetera	Glory of Love	86
38	Peabo Bryson/Regina Bell	A Whole New World	93
39	Elton John	Can You Feel The Love Tonight	94
40	Firehouse	Love Of A Lifetime	92

Love is everywhere

Wedding are typical occasions where many romantic songs will be played,but school dances, company parties, reunions, and birthday parties will also have people who will not only be requesting romantic songs, but will probably want to dedicate the song to someone special in their life and with whom they will be dancing. At high school reunions for example, if someone asks you for a special dedication, they might also tell you that the song was their first dance back in high school. This is a great opportunity to get involved with the crowd. For example, tell the crowd that this next song is for two classmates (give their names) who first danced to *Just The Way You Are* (Billy Joel, '77), during their Junior year.

February may be the month of romantic love. But, every month should be considered a month of love. So, whether you are playing a gig in February or August ... be ready with the songs on this issue's list of 40 most-requested romantic love songs.

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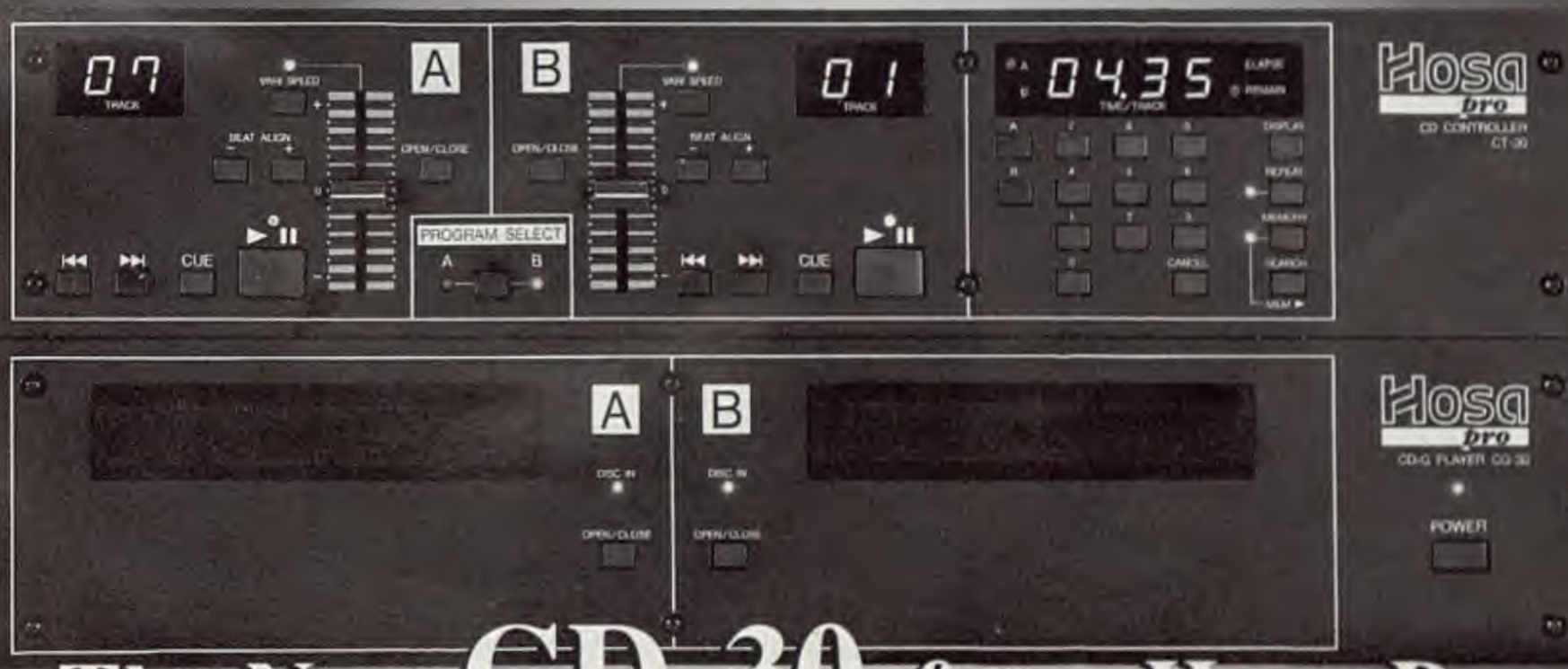

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Do The Watermelon Crawl

Crowd Pleasers

by Hillbilly Rick Meyer

If cowboys can boogie, tushes can be pushed, and babies can rock it — can a watermelon crawl?

Tracy Byrd's Watermelon Crawl has been a big hit, not only on the radio but also on the dancefloor!

The Watermelon Crawl gets a BIG YEE HAAA!!! from "Hillbilly" Rick for being one of the most danced country dances in 1994! Sue Lipscomb, choreographer of the Watermelon Crawl, has been dancing for four years. She is a member of the NTA and teaches four nights a week at the Cadillac Ranch in Bartlett, Ill. Students' ages range from 21 to 81 in her classes! Lipscomb says there is a much larger demand for line dances than partner dances in her area. Country dance runs in her family! Her husband, Bud, DJs for the Cadillac Ranch. The Cadillac Ranch has a 3,000 square foot dance floor and is open seven nights a week from 7 p.m. to 4 a.m. If you're ever in the area, check it out and say "HOWDY" to Sue and Bud.

Keep those cards and letters coming. Your comments and suggestions are appreciated! Please write to "Hillbilly" Rick Meyers, Route 2, Box 150 A, Haubstadt, Ind 47639.

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The Watermelon Crawl

A four-wall line dance that faces a new wall to the left (counter clockwise) each time you begin.
Prepared By: Ganean De La Grange, CWLDA, (510) 490-1560
Music: Watermelon Crawl, by Tracy Byrd, 136 BPM
Choreographed by: Sue Lipscomb - Instructor at the Cadillac Ranch, Bartlett, Ill.

I. Right sugar foot, triple in place, left sugar foot, triple in place

1. Touch right toe beside left toe (right knee is slightly bent, right toe and right knee pointing to around 10 o'clock, right heel is raised about 3" to 5" from floor).
2. Touch right heel beside left toe (right toe and right knee pointing to about 2 o'clock, right toe raised about 3" to 5" from floor).
3. Step right ball of foot beside left foot.& step left ball of foot beside right foot (1/2 beat).
4. Step right foot beside left foot (1/2 beat).
5. Touch left toe beside right toe (left knee is slightly bent, left toe and left knee pointing to around 2 o'clock, left heel is raised around 3" to 5" from floor).
6. Touch left heel beside right toe (left toe and left knee pointing to around 10 o'clock, left toe raised about 3" to 5" from floor).
7. Step left ball of foot beside right foot.& step right ball of foot beside left foot (1/2 beat).
8. Step left foot beside right foot (1/2 beat).

II. Charleston with claps, modified Charleston with claps

9. Step right foot forward. - 10. Kick left foot forward and clap hands at chest level (kick is almost a swing kick, knee bends very little and kick is approximately 4" to 6" above the floor).
11. Step left foot back (hands at chest level in ready position to clap).
12. Touch right toe back (right knee slightly bent) and clap hands at chest level.
13. Step right foot forward (hands at chest level in ready position to clap). - 14. Repeat step No. 10.
15. Step left foot back (hands at chest level in ready position to clap).
16. Touch right ball of foot beside left foot and clap hands at chest level.

III. Vine right, kick and clap, vine left into 1/4 turn left, touch and clap

17. Step right foot to right side - 18. Step left foot cross behind right foot.
19. Step right foot to right side.
20. Kick left foot forward diagonal right (kick is almost a swing kick, knee bends very little and kick is around 4" to 6" above the floor, kicking into approx. 1 o'clock).
21. Step left foot to the left side (parallel to right foot).
22. Step right foot cross behind left foot.
23. Step left foot to left side into 1/4 turn left (left foot pointing to 9 o'clock with body facing about 10 - 11 o'clock)
24. Touch right ball of foot beside left foot and clap hands at chest level.

D. Forward, slide, clap, back, slide, clap

25. Step right foot forward a long step, both knees bending slightly.
26. Slide left foot forward towards right foot, do not stop motion here.
27. Continue sliding left foot forward, to beside right foot, weight on right foot, gradually straighten up to standing position.
28. Clap hands at chest level. 29. Step left foot back a long step, both knees bending slightly.
30. Slide right foot back towards left foot, do not stop motion here.
31. Continue sliding right foot back to beside left, weight on left foot, gradually straighten up to standing position. 32. Clap hands at chest level.

E. Alternating heel raises with hip movement

33. Transfer weight to right foot as you raise left heel (about 3" to 5" from floor), moving right hip to right side (right leg straight, left knee bent).
34. Transfer weight to left foot as you raise right heel (around 3" to 5" from floor), moving left hip to left side (left leg straight, right knee bent).
35. Repeat step No. 33 - 36. Repeat step No. 34

F. Right step forward, 1/2 pivot turn left, right step forward, 1/2 pivot turn left

37. Step right foot forward (left leg extended back with left toe/ball still touching floor).
38. Pivot left 1/2 turn on balls of both feet (start move with weight on right ball of foot, ending with weight on left foot, facing 3 o'clock).
39. Repeat step No. 37. - 40. Repeat step No. 38 (now facing 9 o'clock). - Begin again!

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Valentine's

Love 'em or leave 'em

Cupid's classic compilations

For Valentine's day, there are so many song compilations to choose from that you're sure to warm the hearts of even the coldest, most aloof, hum buggers in a crowd. On the other hand, for those that think Cupid is stupid, and being graced by his arrow is as seductive as being on the receiving end of an AK-47 on full auto, ingesting hollow-point exploding bullets coated with ammonia, then consider the "Breakup or Divorce Party" theme. There are several Breakup/Divorce Party compilations that poke fun at a process that too many have shared. With this as a theme, you may open new doors. You could use this as a different approach to singles dances (possibly offer free admission and drinks to anyone with a copy of a restraining order). Let's start where one must, with the love songs.

Hit packed but pricey

"Kuschelrock #8" is the most recent in its series of two-CD love song compilations. Though sales of this series have not been great, it's not because it's lacking hits, more likely it's because it retails at $39.99 (higher for a two-CD set). The series is diverse in styles, including pop, rock, and R&B, and offers mostly contemporary hit ballads and upbeat love songs. The roster of artists includes many of the biggest. A worthwhile compilation and series. Some of the songs include *Without You*-Mariah Carey, *Jessie*-Joshua Kadison, *Ordinary World*-Duran Duran, *Don't Cry*-Guns N Roses, *Making Love (Out of Nothing At All)*-Air Supply, *Power Of Love*-Celine Dion, *I'll Stand By You*-Pretenders, *Everybody Hurts*-R.E.M., *Crash! Boom! Bang!*-Roxette, *A Whole New World (Alladin's Theme)*-Regina Belle & Peabo Bryson, *I'd Do Anything For Love*-Meatloaf, *Total Eclipse Of The Heart*-Bonnie Tyler, *Soul Of My Soul*-Michael Bolton, and others by Bruce Springsteen, Pretenders, Faith No More, Cher, Eagles, ZZ Top, Richard Marx, Peter Cetera and Amy Grant, Haddaway, Aerosmith, and more.

By Fred Sebastian

Love is like a rock

"The Love Album" is an excellent newly released two-CD collection of 39 pop, rock and R&B favorites. Most tracks are from the '80s and '90s with a sprinkling from the '60s and '70s. The range of styles is broad and the mood swings from old-fashioned romance to upbeat, heartfelt ballads. Among the best, this set delivers gems, such as: *If You Don't Know Me By Now*-Simply Red, *(I Can't Help) Falling In Love With You*-UB40, *Don't Be A Stranger*-Dina Carroll, *Again*-Janet Jackson, *Don't Let The Sun Go Down On Me*-George Michael and Elton John, *Against All Odds*-Phil Collins, *It Must Have Been Love*-Roxette, *Don't Wanna Lose You*-Gloria Estefan, *Sweet Love*-Anita Baker, *When You Tell Me That You Love Me*-Diana Ross, *Save The Best For Last*-Vanessa Williams, *Heartbreaker*-Dionne Warwick, *A Million Love Songs*-Take That, *If You Leave Me Now*-Chicago, *I Want To Know What Love Is*-Foreigner, *I'll Stand By You*-Pretenders, *Crazy*-Patsy Cline, *Up Where We Belong*-Joe Cocker and Jennifer Warnes, *Slave To Love*-Brian Ferry, *I'd Anything For Love*-Meatloaf, *(I Just) Died In Your Arms*-Cutting Crew, *You're All That Matters To Me*-Curtis Stigers, *Just Another Day*-John Secada and more!

Soulful blend

"100% Pure Love" is another great release from the 100% series. This two-CD, 40-track set consists of two-thirds 90's releases and one-third from the '70s and '80s. This is a good blend of styles that includes dance, rock, pop, and R&B. Here's a taste: *Praying For Time*-George Michael, *Soul Provider*-Michael Bolton, *I'm Easy*-Faith No More, *Another Sad Love Song*-Toni Braxton, *Don't Look Any Further*-M People, *If I Could Turn Back Time*-Cher, *Hold On*-Wilson Phillips, *Stay*- Shakespeare's Sister, *Dedicated To The One I Love*-Betty Mclean, *Set Adrift On Memory Bliss*-PM Dawn, *The Real Thing*-Tony DiBart, *Always and Forever*-Heatwave, *Tonight I Celebrate My Love*-Roberta Flack and Peabo Bryson, and more.

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"Secret Love," released in 1987, is among the best selling love song compilations. This three-CD set offers a wide range of classic ballads that set the tone for romance. Virtually every song is instantly recognizable when heard: Waiting For A Girl *Like You*-Foreigner, *All Out Of Love*-Air Supply, *Nights In White Satin*-Moody Blues, *Precious And Few*-Climax, *Everything I Own*-Bread, *All I Need*-Jack Wagner, *I Need You*-America, *Dream Weaver*-Gary Wright, *I Just Fall In Love Again*-Anne Murray, *Cherish*-Kool & The Gang, *Just Once*-Quincy Jones with James Ingram, *Never Gonna Let You Go*-Sergio Mendes, *Then You Can Tell Me Goodbye*-Casinos, *We're All Alone*-Rita Coolidge, *When I Need You*-Leo Sayer, *Suddenly*-Billy Ocean, *Without You*-Nilsson, *Sealed With A Kiss*-Brian Hyland, *You And I*-Eddie Rabbitt and Crystal Gayle, *Do That To Me One More Time*-Captain & Tennille, *Three Times A Lady*-Commodores, *I'll Never Love This Way Again*-Dionne Warwick, *I'd Love You To Want Me*-Lobo, *Ooh Baby Baby*-Linda Ronstadt, *You've Got A Friend*-James Taylor, *Reunited*-Peaches & Herb, *You're My Soul Inspiration*-Righteous Brothers, and *Stand By Me*-Ben E. King. An excellent taste of the past!

Timeless

"Valentines Day: Love Is Here To Stay," released last year, focuses on all-time classics from the past. Twelve tracks offer a taste of adult pop that is gone but not forgotten. Tracks include: *My Funny Valentine*-Tony Bennett, *You'll Never Know*-Doris Day with Orchestra, *The Nearness Of You*- Mel Torme with Orchestra, *Unforgettable*-Aretha Franklin, *Long Ago (And Far Away)*-Shirley Jones, Jack

Continued on p.34

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Bargain boxes

Recently released **"Great Rock & Roll Songs "** and **"Love Songs Of The Rock & Roll Era"** are two inexpensive CDs with some great classic oldies, each with 12 tracks. "Great Rock & Roll Love Songs" tracks include: All I *Have To Do Is Dream*-Everly Brothers, *To Know Him Is To Love Him*-The Teddy Bears, *Love Letters In The Sand*-Pat Boone, *Blue Moon*-The Marcels, *Dedicated To The One I Love*-The Shirelles, *Venus*-Frankie Avalon, *Only You (And You Alone)*-The Platters, *Come Softly To Me*-The Drifters, *I'm Leaving It All Up To You*-Dale & Grace.

From "Love Songs Of The Rock & Roll Era" tracks include: *Come A Little Bit Closer*-Jay Black, *Stand By Me*-Ben E. King, *Hurt*-Timi Yuro, *16 Candles*-Johnny Maestro, *A Summer Song*-Chad & Jeremy, *Then He Kissed Me*-The Crystals, *Will You Love Me Tomorrow*-The Shirelles, *You'll Never Walk Alone*-Gerry & The Pacemakers, and more.

And don't forget...

Here are some other favorites that are prime for Valentine's Day and beyond:

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Continued on p. 36

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And now for an amusing look at the bitter side of love.

The breakup or divorce song compilations

"There Was Love-The Divorce Songs"

Tracks are: *You Don't Love Me Anymore*-Weird Al Yankovic, *D-I-V-O-R-C-E*-Dolly Parton, *I'll Never Find Another You*-The Seekers, *Na Na Hey Hey Kiss Him Goodbye*-Steam, *Cry Me A River*-Julie London, *One More Minute*-Weird Al Yankovic, *You're Breaking My Heart*-Harry Nilsson, *I Never Loved A Man The Way I Loved You*-Aretha Franklin, *Crying In The Chapel*-The Orioles, *Got To Get You Off My Mind*-Solomon Burke, *Harden My Heart*-Quarterflash, *Why Can't She Lower The Alimony*-Mickey Rooney.

"Divorce Songs For Her" (Country)

Tracks are: *Good Goodbye*-Dan Sears, *Someone Else's Trouble Now*-Highway 101, *Men*-Forrester Sisters, *Never Be Your Fool Again*-DeAnna Cox, *You Can Have Him*-Holly Dunn, *Who's Lonely Now*-Highway 101, *You Can't Have A Good Time Without Me*-Forrester Sisters, *Younger Men*-K.T. Oslin, *You Really Had Me Going*-Holy Dunn, *No More Tears*-Dawn Sears.

"Divorce Songs For Him" (Country)

Tracks are: *It's Over Now*-John Anderson, *Here's A Quarter (Call Someone Who Cares)*-Travis Tritt, *Drinkin' My Baby Off My Mind*-Eddie Rabbitt, *Have A Nice Rest Of Your Life*-Randy Travis, *All My Rowdy Friends Are Coming Over Tonight*-Hank Williams Jr., *Drivin' My Wife Away*-Pinkard & Bowden, *Cry On*-Little Texas, *Party Time*-T.G. Sheppard, *Restless*-Mark O'Connor with Steve Wariner, Ricky Scaggs, and Vince Gill.

"Have A Nice Life-Great Breakup Song Of The 60's"

Tracks are: *Here Without You*-The Byrds, *Another Sad And Lonely Night* -Bobby Fuller Four, *The Crying Game*-Brenda Lee, *Needles And Pins*-Jackie DeShannon, *So You Say You Lost Your Baby*-Gene Clark, *Friends*-The Cyrcle, *Goodnight*-Roy Orbison, *Off And Running*-Leslie Gore, *I Can't Talk To You*-Chad Stuart, *So I'll Try*-The Clefts Of Lavender Hill, *I'm Not Living Here*-Sagitarius, *Where Did She Go*-Steff.

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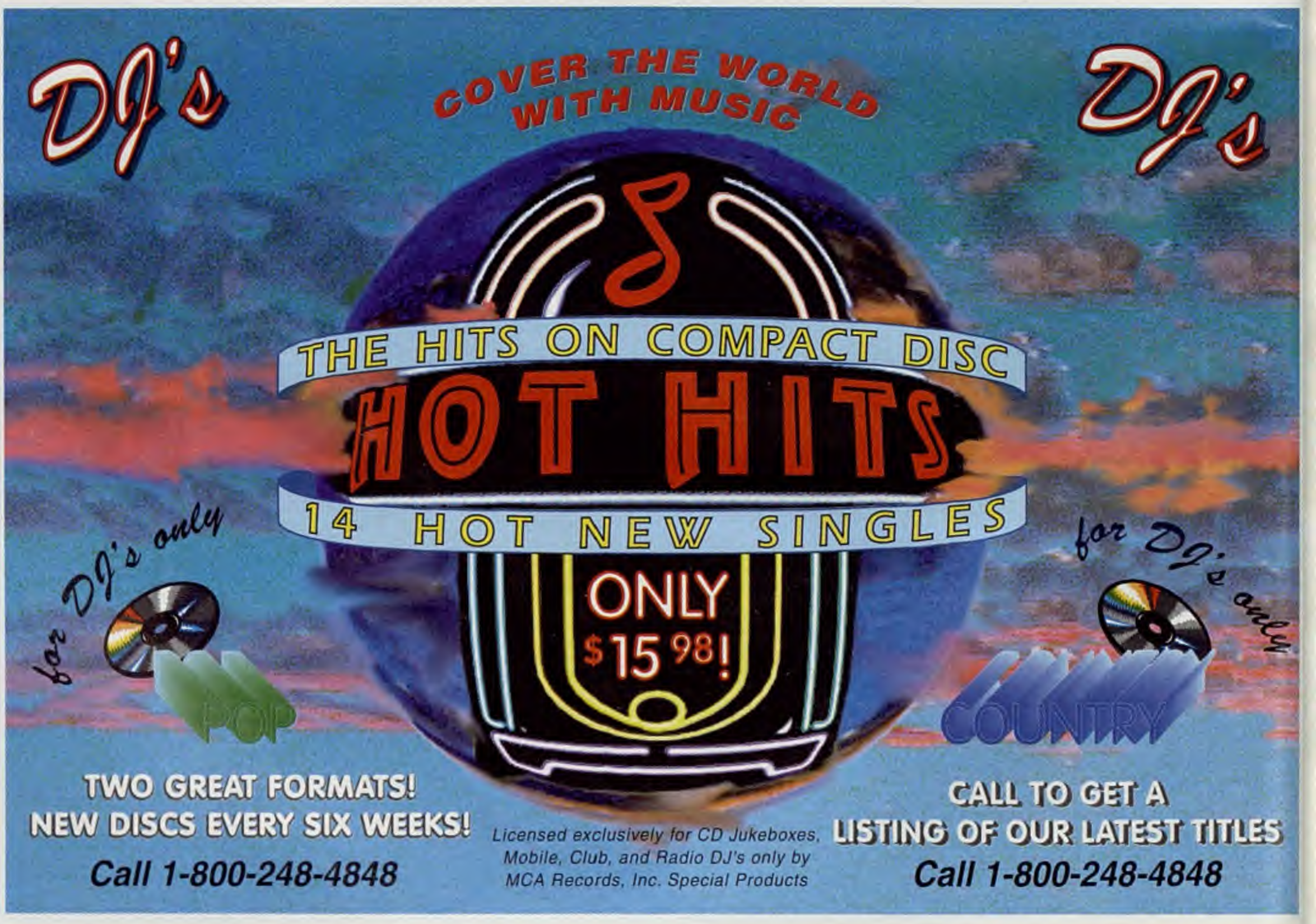
Here are a few more titles to check your collection for: *Love The One Your With, Love Hurts, Once Bitten Twice Shy, Love Stinks, Cruel To Be Kind, Love Is A Battlefield, Tainted Love, Games People Play, She Loves Me Like She Means It,* and *How Can I Help You Say Goodbye.*

Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.



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Shawn Miller

I think Haddaway said it best — "What Is Love" ... hmm ... good question. So, with Valentine's Day coming up and school dances booked and/or a love-fest jam going on at your club, you're gonna need to pull out every song in your crate slow enough to keep the love flowing. Can you say "Love Flowing" in 1995? If you're a faithful reader of my column, you should be in tune enough to understand the importance of "the flow." Okay, straight to the point — forget playing your mom's Paul Anka records. Unless your crowd is a huge fan of Mr. Anka you won't make it through the parking lot after the show. Actually, there really has been an onslaught of great slow tracks that have made their way into the top 40 over the last couple years from groups like Boys II Men and Color Me Badd, and artists like Whitney Houston and Barry White. Even though a lot of the male acapella groups sound similar, there is more than enough material out there to mix in and out of through your slow sets all night.

SLOW JAMZ

Slow Jamz is truly the only remix service that does nothing but service DJs for slow sets. The service is pressed on both vinyl and CD and contains all separate tracks with full breaks and 32 beat intros to allow for non-stop slow smooth mixing. The digital edit work done on Slow Jamz has to be heard to be believed. Slow Jamz is notorious for adding not only additional drum tracks to the original beat but also adding full sax solos and additional samples to complete the blend. The final product is still the original song with the vocals left completely unchanged but with a new and exciting mix that will engulf and melt the entire room.

The latest issue from Slow Jamz is CD issue #07 (order code SWC-07). Tracks include *Endless Love* - Mariah Carey & Luther Vandross, *Turn Down The Lights* - Shanice, *Don't Disturb This Groove* - The System, *Hungah* - Karen White,

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Body & Soul - Anita Baker, *Breathless* - All-4-One, and several other tracks including the impossible to find *Two Occasions* by The Deele. If you're unfamiliar with this song, it's the final track played on many syndicated late-night satellite radio shows during their "nighty-nights." Other issues of Slow Jamz still available contain tracks such as *Stroke You Up* - Changing Faces, *I'll Make Love To You* - Boys II Men, *You're Body's Callin'* - R. Kelly and countless others from such artists as Mariah Carey, SWV, Xscape, Silk, and Babyface. A complete listing of all 12 vinyl issues and seven CD issues is located in the current issue of The Remix Warehouse catalog (1-800-241-6499). Slow Jamz definitely delivers the music that crowds want to hear today, and with the added enhancements done by Slow Jamz, your search for the hottest slow tracks is finally over. If however, you're looking for something a little older and in a medley format, Street Jam Records has their own Slow Jam label with two smooth medleys available on both vinyl and CD. Street Jam doesn't do quite the heavy editing work as Slow Jamz does on their tracks, but their medleys take the guesswork out of beat mixing and the tracks couldn't blend together any better. Street Jam Slow Jam Issue #01 medley runs 13:41 and begins with *Come And Talk To Me* - Jodeci with a nice intro to flow into. This mixes into *Slow Love* - Doc Box which mixes into *Make It Last Forever* - Keith Sweat which blends into *Between The Sheets* - Isley Brothers and finales into *Let's Get It On* - Marvin Gaye. Of course you don't get the entire version of each song but the majority of each track is present in the 13-minute mix. If you spin medleys, you cannot pass this one up. Also contained on the issue are two full tracks. The first is *Reasons* - Earth Wind & Fire and *Don't Ask My Neighbor* - Emotions. A word of warning — keep your eyes open when spinning any remix service product. Of course since these are released strictly for DJS ONLY, individuals in the crowd will make every attempt to take these issues from you or get information from the print on them to acquire copies for themselves. I mention this because lately I've been getting a lot of mail through the Internet regarding theft of DJ ONLY product. Please be aware, that as a DJ you cannot let this product fall into the hands of others. Otherwise everyone will be spinning your special versions of songs rather than just YOU.

X-MIX

X-Mix has announced that they have altered the format of their service. The regular release issues will contain their concrete blend of House, Euro, Top 40 and HI-NRG and they will now produce their Hip-Hop, R&B and Reggae tracks on their new spur service known as The X-MIX Urban Series. The Urban Series issues will be released as a one-record set and a CD composed of two vinyl issues on one CD when the second issue is released and at time of writing X-Mix Urban #1 was just released. The playlist consists of a reggae medley of *Action* - Terror Fabulous and *No Guns, No Murder* - Rayvon. Also on the issue is *For All Y'All* - The Brat, *Hip Hop Ride* - Da Youngstas and my favorite *Here Comes The Hotstepper* - Ini Kamoze. The tracks are completely separate and contain full 32-beat breaks and intros. This new programming from X-Mix will now surely satisfy and even larger array of DJ formats.

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SAMPLES & MORE SAMPLES

Nuthin' But Samples is a label that releases, well, as it says nuthin' but samples. Each issue in the past has been available only on vinyl and contains 200 of the most used (and abused) samples in the industry. Currently there are two vinyl issues available both pressed with full breaks between samples for easy sampler loading or live playing of the sample. Now, only after multiple requests, has this service decided to produce a CD of all 400 samples contained on vinyl issues 1 & 2. The manufacturing of this CD should be completed by the time you read this, however, currently we are unsure as to how the indexing of the samples will be done on the CD. In the past, CD samples were grouped into 25 or less samples per group and you had to FWD through the CD to pause on your chosen sample. Whether or not you'll be able to index directly to the sample or have to go through a bank of 25 samples to locate yours is still being decided. Of course having 400 indexes on the CD would be easier but it's up in the air as to the format. Either way, you'll have literally hundreds of samples on CD to enhance your performance.

Also, for those fans of Turbo Beat Samples & Battle Cuts CD #01, there is now a Turbo Beat Samples & Battle Cuts #02!! (Order code: TSC-02) Issue #02 is in the same format as issue #01. You get 20 different looped beats which run several minutes to be used for talkover or beat mixing, two acapella cuts known as battle cuts and 200 easy to use samples. The sample format is also the same as on the first issue as all the samples are in banks of 25 for quick locating. The amazing this is that with Turbo Beat Samples & Battle Cuts CD #1 and #2 and the new Nuthin' But Samples CD, you'd have around 800 samples immediately available to you on just 3 CDs. Of course, all the samples are also available on several vinyl issues.

And lastly, one common question asked through the Internet is why I always mention that the issues listed are on either vinyl, CD or both when the common thought is that CDs should dominate the DJ industry. Well actually, no ... DJ sales of vinyl over CD is still a whopping 70 percent! I don't want to get into the debate over vinyl vs. CD or give anyone justification to switch their entire DJ arsenal to CD from vinyl, because I don't believe in that. The reason is simply that because you can manipulate vinyl more than CD (although Pioneer has now seemed to fix that problem) vinyl still outsells CDs to DJs. Plain fact. And most DJs that have been spinning since, well, forever, have huge libraries on vinyl (ditch the tape folks), the chosen format is still vinyl 70 percent of the time. You do the math ...

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases it's complete current, special and back issue catalog FREE about every 5-6 weeks. To get on the mailing list you can call us 24 hours a day toll free at 1-800-241-MIXX. International Customers call (404) 446-5079. For questions or comments on Mobile Beat's Remix Rave, you can contact me directly by FAX at (404) 446-0747 or through Internet Email at remixwhs@aol.com.

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Country Clubbin'

by Ron Burt

More Q & A with M.B.'s Country Consultant

Q. How hard is it to go from doing just mobile work to DJ'ing in a club?

A. Not hard at all. If you can "read" a crowd, you've got it made. I would start by checking out your area to hear how the jocks mix their music. Just like a mobile set, the songs have to fit together and blend, but don't copy. What works for one DJ probably won't work for another. It will take a while to figure out what the dancers want, and for them to get to know your mixing style. Never give up! There's good money to be made spinning in country clubs.

Q. Every night I get the same requests over and over and I'm sick of playing the same songs every night. How can I turn the dancers on to new cuts?

A. All club jocks endure this. First, remember that you hear these cuts every night. Most of your customers only hear them on occasion. Let's say, for example, you get 10 requests a night for "Strokin'" — you only need to play it once. Most DJs get tips for requests. Knowing that many people will request this cut during the night, hold off playing it until you've taken in several tips for this one cut.

Personally, I never take requests. This way I can program my sets and use my sure floor-filling cuts as aces. To work in new cuts, listen to your CDs before you go into the booth. Make note of the different tempos and figure out what dances your customers do that will work with the new cuts. Soon your dancers will realize how many different dances they can do to a song. If you work at a club where the dance instructor assigns dances to a song it may take longer to educate your dancers, and get them to step out from under their "security blanket."

Q. What is the best CD player to use in a club?

A. I've had just as good luck with low-priced CD players as I've had with the top-of-the-line models. You need to find a player that fits your needs, with options you'll use. *Mobile Beat's* annual *DJ/Pro Sound, Lighting and Karaoke Buyer's Guide* is your best shopping guide for equipment. From there, keep an eye out for reviews of new players in the regular issues. Contact advertisers who sell CD players and get more information. Write down any questions you have, call up the company and let a sales person help you. I like to shop around for the best price and I also like to see a product work before I purchase it. At the present time I'm using a Denon 2000F Dual CD Player. It works well for what I need and it was already at the club before I took the job. In the year and a half I've used it, I've never had any trouble. I've also had good luck with JVC.

Q. How do you set up your CDs when you spin?

A. To have a good club DJ show you have to be organized and have a simple system anyone can use (in case you need someone to fill in for you). I file my CDs alphabetically. I keep CD singles away from the full-length CDs, which helps when I'm in a rush. I also keep CDX and Hot Hits in easy reach. I keep my rock and dance music in my office and bring out just what I need for each set. Also keep the country, singles, and dance music separate.

Q. After playing a ballad or waltz I have a hard time getting dancers to stay on the floor when I try to pick up the tempo. This happens the most after midnight, on weeknights.

A. This is where you need to have one of your sure floor-fillin' cuts ready to spin. Late at night, if I have to slip into a slow dance, I will come out of it with the "Boot Scoot," "Electric Boogie," or "Strokin'." To help to keep the customers in the club, save your dancers' favorites and spread them out over the night, using them when you need to pick up the tempo.

Hot Hits releases: Dancin' Country 2:

1. Renegades, Rebels & Rogues	Tracy Lawrence
2. Every Little Thing	Carlene Carter
3. T.L.C.A.S.A.P.	Alabama
4. Girls With Guitars	Wynonna
5. Life #9	Martina McBride
6. Dance	Twister Alley
7. Rip Off The knob	Bellamy Brothers
8. Walk Softly On This Heart Of Mine	Kentucky Headhunters
9. If I Had A Cheatin' Heart	Ricky Lynn Gregg
10. A Little Less Talk And A Lot More Action	Toby Keith
11. Bop	Dan Seals
12. Rock My World (Little Country Girl)	Brooks & Dunn
13. What's It To You	Clay Walker
14. You Look So Good In Love	George Strait

Denim & Diamonds, (Scotti Bros) features 12 tracks with a suggested dance for each:

Boot Scootin' Boogie	
1. Baby I'm Yours	Steve Wariner
2. It's A Little Too Late	Tanya Tucker
Slappin' Leather	
3. Bing Bang Boom	Highway 101
4. My Heart Is Set On You	Lionel Cartwright
Cowboy Cha Cha	
5. Talkin' About My Baby	Wylie & The Wild West
6. Neon Moon	Brooks & Dunn
Electric Slide	
7. Strokin'	Clarence Carter
8. If I Had A Cheatin' Heart	Ricky Lynn Greg
Tush Push	
9. This Ol' Heart	Tim Mensy
10. Dangerous Man	Dwight Yoakum
Tumbleweed	
11. Jealous Bone	Patty Loveless
12. Honkey Tonk Blues	Hank Williams

Q. How can I put a stop to people getting into the booth when I'm not at the club? The manager has been no help!

A. Anyone who has spun in a club has had this headache. If the boss won't help, you can always submit a bill for any of your own equipment that has been damaged or is missing. If something is broken don't offer to repair it. Have the club pay an outside company to come in fix it. Usually, after the management gets a few costly bills, they will find a way to make sure the CDs stay safe and a way to lock up the DJ booth. I take my own CDs home every night. The club's CDs stay locked up and the DJ booth has a dead bolt.

Keep your questions coming and if I can't give you the answer you are looking for I'll put you in touch with someone that can.

Until the next issue ... KEEP IT COUNTRY!!!!!!

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In Search of The Best Sound and Lighting systems on Earth

By Jackie Sikowitz

Few Disc Jockey companies have made an impact in the same fash ion as Bobby Morganstein Produc tions. Based in Huntingdon Valley, a suburb of Philadelphia, Bobby Morganstein Productions has experienced a steady climb to the top with a unique blend of music, dancers, costumes, and fun for both kids and adults.

Bobby Morganstein began playing Bar/Bat Mitzvahs in 1981. It wasn't long at all before Morganstein had all the bookings he could handle. He was, in fact, the area's Bar/Bat Mitzvah specialist. With a positive attitude and unbridled enthusiasm he had discovered a magic formula for success.

After several years of playing parties on his own, in the mid '80s, Morganstein began hiring MCs to learn his methods and continue on in his style. Morganstein now has a staff of six MCs, 20 DJs, and 40 dancers, which has made Bobby Morganstein Productions one of the most respected and requested DJ entertainment production companies in southeastern Pennsylvania.

What sets BMP apart from other DJ entertainment companies are the dancers, costumes, party-prop give-aways, staging, and lighting. Not to mention a group of powerful, personable and enthusiastic DJs and MCs who create a party atmosphere that draws the guests in.

"Planning," says Morganstein, "is the key to a great party. We start preparing at least one month before each of our parties. The MCs are required to call their clients and go over musical preferences for the different formalities, as well as all the other details. We make it a point to meet with all clients, show them a video or have them come see us live at a party, and then we explain all aspects of the party to them in full detail. Many clients use us for their children's affairs and other family celebrations, such as birthday parties, anniversary parties, and weddings."

The most unique aspect of Morganstein's operation is his ability to involve guests of all ages in the fun and festivity of the party with "costume dress-up skits." Clients choose (ahead of time) several friends and family members who will be asked to get dressed up in colorful costumes at the event. At certain points in the party the guests are called upon to "perform." Costume dress-up skits cover a variety of musical tastes and performances including rock 'n' roll, Motown, 70's, conga, techno, and famous musical groups, just to name a few. By using the costume dress-up skits, guests feel like they're an integral part of the show.

Spinning off his experience performing Bar/Bat Mitzvahs, Morganstein is now revolutionizing the mobile DJ industry with his compact disc series, *The Complete Party CD Series*. The series began with the "Complete Jewish Party CD," which he compiled out of necessity. He then began producing other CDs, taking

suggestions from colleagues in the mobile music industry. He takes care in hand-selecting talented and professional engineers, mixers, musicians, and vocalists to recreate the most popular selections for weddings, Bar/Bat Mitzvahs, and other festive occasions.

There are presently eight CDs available, with volumes nine and ten due out soon. Morganstein's discs cover a wide variety of themes, including Jewish music, Latin music, novelty and party theme music, traditional and classic, ethnic and wedding music, specialty dances, grand entrance themes, and cocktail music. Morganstein's CDs are now in the libraries of thousands of DJs across the country.

He is currently working on a "how-to" video series for DJs looking to break into the Bar/Bat Mitzvah market. These videos will encompass basic and full production, with special emphasis on contests and dancers. Morganstein's tenacity, professionalism, enthusiasm and, of course, his upbeat personality has given him the sweetest success in Philly!

Bobby Morganstein Productions

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About The Author
In 1991, Morganstein wanted to expand his operation even more. He saw an enthusiastic, energetic lady at one of his parties, and decided to hire her as his first dancer. That dancer, Jackie Sikowitz, is now his dance coordinator and director of public relations.

Cover Story

Punch Up Your Performance With PROPS

by Michael Erb

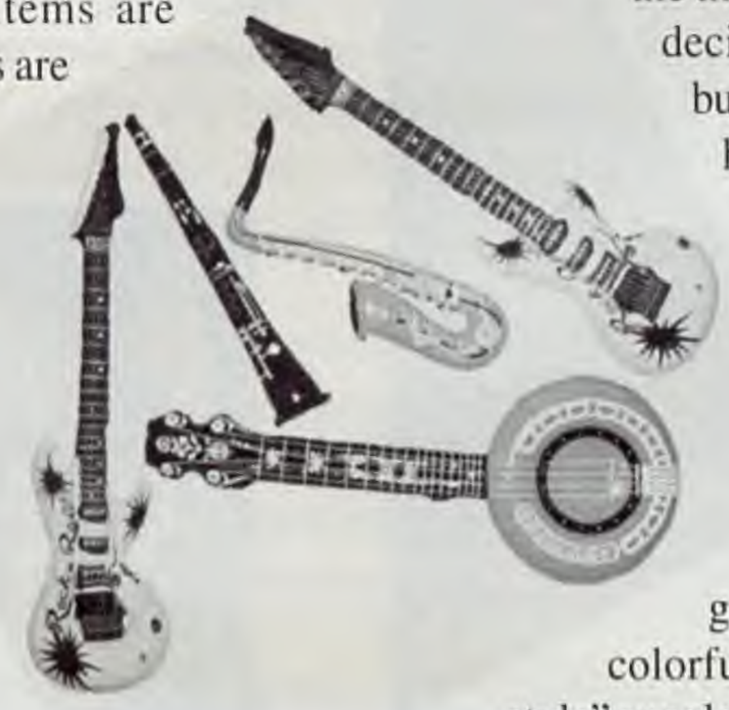
Wild and wacky foam hands, huge inflatable mics, glow-in-the-dark jewelry, peace-sign sunglasses, chicken masks, gangster hats, neon derbies, feather boas, whistles, hula-hoops and more can transform the dullest party into the social event of the year!

In the increasingly competitive world of Mobile Entertainment, it is more important than ever to give each customer a party that will be remembered and talked about long after. Adding props and novelties can transform your DJ/KJ show into that of a supercharged performance.

The more interaction you have with the audience the greater the memorability of the event. There are a multitude of ways to work props and novelties into your act. While some DJ/KJs throw them in at no charge, others have found props and novelties a way to pad the bottom line. A good and profitable compromise is to include a few low cost inflatables as standard fare and charge extra when more elaborate give-away items are called for.

Store-bought or homemade, props are magic

Robert Moffett of ProFormance in Needham, Mass. has been using various props and novelties for his shows for some time. Some items are home-brewed. Others are purchased in bulk from wholesalers such as Sherman Specialties, Rhode Island Novelty, and Pinto Novelty.



Moffett says, "We keep hats, maracas and leis handy for when people break into a spontaneous conga line, or other group activity. We go with the flow of the crowd, responding immediately with an appropriate give-away, this way it always looks like we're right on the ball."

One of Moffett's homemade props is used for a variation of musical chairs which he calls "The Broom Dance." "We wrap a broom with foam and dress it up to look like a person," he explains, "Each guest dances with the broom for a few seconds and then passes her on to the next. When the music stops, whoever is holding "Broomhilda" is eliminated."

Moffett notes that not all events lend themselves to these wild extras. "We determine during our pre-planning meetings what items each client is interested in." Most of the time, clients leave the decision up to the DJ, but it's not unusual to have a client request that certain items be part of the act. If a client wants to make sure everyone has a really dynamite time, inflatable guitars and mics, colorful masks, "Granny-style" sunglasses, Blues Brothers shades, glow-in-the-dark bracelets and necklaces, gangster hats, derbies and other props can be easily integrated into the show. Some guests take the items with them, while others return them. Those left lying around get picked up and reused. The only time that Moffett sells the novelties to the client is for New Year's Eve parties.

Party packs

Dave Varga of Music Masters, in Endicott, N.Y., offers his customers a "party pack" which contains leis, hats, maracas, and inflatable instruments. Varga sends a flyer that explains the party pack to each client. Quite often, clients ask for the party pack as they've seen it at a previous wedding. He is convinced offering these items can really spice up an event. According to Varga, "We might make a few dollars on the sale but, basically we sell them at cost. We feel it makes the party better. It gets the party jammin'."

David Smith of Jambox productions, in Wesson, Miss., utilizes props and novelties for special theme events. "During a Mardi Gras party, we hand out Mardi Gras-theme hats and masks to guests as they arrive. We also print up T-shirts for Halloween parties and other theme events. These can be printed up at a reasonable cost and always include our company logo. The cost is chalked up as an advertising expense."

Sillier sing-along

Karaoke shows are a great place to use props such as inflatable guitars, microphones and other items that fit a particular theme. Items in the low-cost arena are straw cowboy hats, inflatable instruments and neon sunglasses. Hesitant singers are often much more comfortable when they have an inflatable guitar to play or a pair of shades to hide behind. Small inflatable mics

Continued on p. 48

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are great "awards" to give singers who get a particular kind round of applause. Large 3-foot-1/2-inch mics can be given to those who are spectacular. According to Anthony Pinto at Pinto Novelty, in Brooklyn, N.Y., these work well for group lip-synching on such favorites as "Oh, What A Night."

Glow Bracelets in a variety of different colors are a great way to light up a karaoke singer or a darkened dance floor. They are very popular with children and adults alike. When people see you handing out glow bracelets, you'll soon have people lined up to get theirs.

Good reception at weddings

Depending on the crowd, props can perk up any party. During the playing of "New York, New York" hand out cardboard tophats and canes. This goes over well as it allows the crowd to do more than just dance ... they become role players and they'll love every minute of it. Similarly, hand out straw cowboy hats during a specific country song or give out some neon sunglasses during the playing of "Sunglasses at Night" by Corey Hart, or ZZ Top's "Cheap Sunglasses."

Bar and Bat Mitzvahs are perfect for using lots of novelties as give-aways. Hula Hoops are a must. These can be reused over and over, and are great to use for contests. Some novelties, like those on the cover of this issue, glow spectacularly under black light, and sparks an overwhelming experience.

The bottom line is: Entertainment is the name of the game. If you can provide something extra, people will notice and remember. It's a sure fire way to enhance your company's image — with the immediate benefit being more bookings!

What songs go best with ...

Adding props to your performance? Here are some tips on some of the tunes commonly used with specific novelty items. *courtesy of Pinto Novelty*

Item	Suggested Song
Glow-in-the-dark necklaces	*Electric Avenue, Neutron Dance*
Top hats	*Cabaret, Puttin' on the Ritz, New York, New York*
Sombreros	*La Bamba, Hot Hot Hot, Mexican Hat Dance, The Conga, Limbo*
Fireman hats	*I'm on Fire*
Construction hats	*Y.M.C.A., Macho Man*
Fedora hats	Frank Sinatra music, *Soul Man* by the Blues Brothers
Hawaiian leis	*Hot Hot Hot, Theme from Hawaii Five 'O*
Sunglasses	*I Wear My Sunglasses at Night, Soul Man, Twist and Shout, Help Me Rhonda, Surfin' U.S.A., Kokomo, You are the Sunshine of My Life*
Big sunglasses	Elton John music
Wrap glasses	Run-D.M.C. music, *My Adias, Wipe Out* by The Fat Boys, new wave music, *What I Like About You, Love Shack*
Maracas	Hot *Hot Hot, The Conga, Everybody Salsa, La Bamba*
Tambourines	*Heaven Must Have Sent You*, Motown music
Guitars - V-shaped	*Tutti' Frutti, Old Time Rock & Roll, What I Like, At The Hop, Jail House Rock*
Blow-up hand	*Hands Up, Hip Hop Hooray*
Saxophone	*Mony Mony, Johnny Be Good*
Microphone	*Paradise By The Dashboard Lights, My Way, To All The Girls I've Loved Before, Old Time Rock & Roll, JailHouse Rock, Twist and Shout*
Streamers	*Vogue, Hey Mickey, Celebration,* 70's music, *Heaven Must Have Sent You*
Hula hoops	*Wiggle It, Loop De Loop, Yakety Yak, Twist*
Masks (black or neon)	*Vogue, Lone Ranger Theme, Strangers in the Night*
Whistles	Techno music

3 1/2' inflatable mics are an instant hit when four or five people lip-sync the Four Seasons "Oh, What A Night."

Props courtesy Sherman Specialties, Pinto Novelty & Rhode Island Novelty

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The royal treatment

by Jeff Mulligan

Manchester, N.H. is a typical small city market for DJs — plenty of work, but a lot of competition going after it. There are professionals and plenty of hobbyists in pursuit. For 15 years, Bob Bullard's Queen City Sound has been active in Manchester (nicknamed the Queen City) and throughout New Hampshire. Their primary emphasis is on weddings, although his four DJs will do any type of function.

While business has always been healthy, a recent dedication to improving professionalism and marketing has paid handsome rewards.

One of the biggest factors in the overall growth was the full-time addition of Laura Madden, an administrative assistant/sales person who personally handles all incoming calls. How many times have you heard "click … buzzzzzzz" on your answering machine and realized it was another show lost? That no longer happens at QCS. While a significant expense, the effect has been well worth it, according to Bullard.

When a potential customer calls QCS on their 800 line, Madden takes the time to build a rapport and establish a level of confidence. This is a potent sales tool. She follows up with an eight-page, two-color 8-1/2 by 11 brochure, a video, and other marketing literature then calls back a few days later. Once booked, the company does everything possible to make sure the event is a success. They provide wedding planners, dance song list, copies of Mobile Beat's Top 200 as a request list, and include a consultation with the DJ assigned the job. After every show, the customer receives a thank you letter and an evaluation form to provide feedback on the DJ's performance. This attention goes a long way toward building a strong referral business.

While business has always been healthy, a recent dedication to improving professionalism and marketing has paid handsome rewards.

Spreading the word

QCS generates sales through usual, and some unusual, marketing methods. Naturally, the Yellow Pages are a considerable source of leads. QCS also attends several bridal fairs, usually during the winter months. While it costs about $500 to exhibit, they average five

or more bookings per event. Tip: Bridal Fairs located in shopping malls are better than hotel shows because of the wider range of traffic at a mall.

One unique idea QCS uses is the Wedding Information Network. This is a group of 13 non-competing companies who specialize in wedding needs such as flowers, tux rentals, cakes, limos, etc. Each is one of the best in the area and they all make efforts to refer other members of the network where possible. They also put on their own bridal show (no competitors allowed).

Another unique tool Bullard makes use of is public relations. Using the DJ marketing book, *Turning Music Into Gold* to get ideas, Bullard came upon an article entitled "How to Choose a DJ" which is to be used by DJs to get free publicity. The DJ simply puts his

or her own name on the article and sends it to local papers. That's just what Bullard did, and five of the biggest papers in the state, along with several smaller ones, ran the article. The largest paper in the state ran it in their Sunday edition during a large bridal fair. The phones rang off the hook, and he scored nearly $5,000 in business from the article. The paper's editor even added a headline that said, "Expert tells what you need to make your reception a hit." This article makes a great piece of marketing literature which Bullard sends out with every inquiry.

Business ethics

QCS believes that image and professionalism are vital to their success. This is seen through their 800 number, acceptance of credit cards, full-time employee, eight-page brochure and high-quality sound equipment. DJs are trained by Bullard, who feels that music programming is the key to a successful show. His DJs are well-versed in wedding etiquette, but not as "Showman" types; the focus is on the bride and groom.

Queen City Sound also has two professionally painted vans. Bullard was hesitant about painting the vans at first, afraid he'd be a target for theft. But, to remedy the problem he simply never allows the vans to be parked anywhere when loaded. The vans have proven to be an outstanding advertising vehicle, as QCS has gained many bookings from people who saw them.

The professionalism extends to the business side of the company which is formally incorporated. QCS DJs are employees required to fill out W4 forms. The company's Macintosh computers are used for contracts, scheduling, marketing literature production, payroll, database management and music library maintenance.

Branching out

QCS has also branched out into Karaoke, pro audio sound reinforcement systems and AV equipment sales and rentals. During New Hampshire's Presidential Primary race Bullard provided network sound feeds to several politicians, including George Bush and Hillary Clinton.

Queen City Sound, through aggressive marketing and a solid level of professionalism gives all DJs a good name. The payoff: A 60 percent increase in bookings, a surefire hit.

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How to sell at bridal shows

part 2

By Mark S. A. Smith

In the last issue, we took a look at the "five deadly sins," — mistakes many DJs make when participating in bridal shows. Now let's talk about getting more job prospects to give you a few precious moments to sell yourself and your service.

Getting Ready

In preparing for a bridal show, get all your equipment (if you're going to take it) ship shape. Touch up any dings and scratches. It's amazing what a difference a little black paint can make, and permanent black markers are great for covering scratches.

Next, think about what makes you unique among your competition. Do you have the widest music selection? Do you have years of wedding experience? Are you an ethnic wedding specialist? Better yet, identify a unique selling proposition that makes you unique (see sidebar).

Finally, get a professionally-made sign that tells what makes you unique. Focus on what you'll deliver, not who you are. Your company name isn't important, unless you're already well known to brides. Keep the sign simple. Use it as an attention grabber so that prospects will stop to check your company out even if you're busy.

Attracting a crowd

The best way to get brides to stop at your booth is by being approachable, open and friendly. Greet them with your name and a handshake. Yes, shake their hand! You'll be one of the few who will, and that will set you apart. You'll be seen as friendly and professional. Break the ice by congratulating them on their engagement.

The best way to get brides to stop at your booth is by being approachable

Lead off the interview with easy-to-answer, non-intimidating questions that focus on them.

Here are some examples:

- Are you considering a DJ to entertain at your wedding?
- What types of music do you want them to play?
- What's your favorite song?
- What age range will the guests be?
- Do you have special people you want to honor during the entertainment?

As you know, most brides don't have a clue as to what to ask a DJ, except ... "What do you charge?" Asking them questions changes the viewpoint.

Some DJs use give-aways and prize drawings to get brides to stop by their booth, this is not such a good idea. If you're giving away a nice prize, all you'll know at the end of the show is how many people wanted the prize. The relationship between a bride entering your drawing and their desire to hire you is zip. You'll just be frustrated with all the "no's" you'll get when you call after the show. If you want the names of those who attended, get the list from the show producer.

Keep them moving

Here's how to automatically spend the right amount of time with each bride: Seek, not to qualify, but to disqualify. Look for a reason why they may **not** want to do business with you. For example: If they are planning on having a band, say "Thanks for stopping by, enjoy the rest of the show," and send them on immediately with a handshake. Remember, a "no" is better than a "maybe," you won't waste any of their time, or yours, with follow-up selling.

After the show

Your follow up after the show is just as important as what you do at the show. Create a complete program that ensures you all the business you deserve. The formula for success is: Call, mail, call.

A few days after the show, call and reintroduce yourself. Remind them who you were and that they had expressed an interest in using your services as DJ entertainment at their wedding. Double check their address and offer to send them a free entertainment planning guide, and a "special report" (one or two pages you write) that guarantees their entertainment is perfect. Send it out the next day and follow up with another phone call within a few days to close the sale.

Using this approach, you'll be in contact with the bride four times. They can't help but get to know you and that you are sincere. You know that brides change their mind (no kidding!). Make their life easy by following up, and giving them gentle reminders, and you will get the booking.

Stand out in a crowd

Alex and Debra Roberts, of Dance Sound Productions, exhibit in San Diego's biannual bridal bazaar.

To really set yourself apart, come up with an outrageous "USP" (unique selling proposition). This is grabber you create by offering something truly unique. A successful USP should scare you a little. For example, "You'll be absolutely delighted with our entertainment, or we'll refund all your money!" A bold statement, yes. But you'll book dates others won't get.

Bob and Merrylin Brichmann, of Artistic Productions, at a recent bridal show in San Diego, Calif.

If you're in an area where the weather is usually good, offer a guaranteed rainless wedding. Say, "If it rains on your wedding day, we play for free." The additional bookings will more than pay for an occasional free gig, and the bridal party will talk to everyone about you, whether they hire you or not.

Put your USP on a sign, and print your guarantee on certificates complete with your signature. Now, watch the brides flood you with requests to play at their wedding.

Mark S. A. Smith coaches people on how to maximize their sales at trade shows. His booklet, *49 Ways to Be Your Best at Trade Show Selling* is available for $3.70, call (800) 745-4549.

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The Scoop

Bag End's Ace of Bass

In the business of making people dance, the rule is ... the more bass the better. Whether it's a solid thump in the chest from a high energy remix or an emotional growl filling out the bottom end of a lush ballad; clean, powerful bass can elevate any mobile music system to a new level of hyper-dynamics. In mobile applications, good kickin' bass is virtually impossible to realize without the use of subwoofers and multiple amplifiers.

Subwoofers

Sub-woofers are loudspeakers which operate typically from 80-100Hz down to 20Hz, although 20Hz is seldom achieved. With the right combination of amplifiers and loudspeakers, you can bring your crowds a sensory sensation that rivals liftoff of a space shuttle. The drawback to subwoofers is their size, weight and huge appetite for power. Subwoofer cabinets routinely use dual 15 or 18-inch speakers and weigh 75 pounds, or more. In addition, a dedicated power amp is necessary to drive them. So the compromise has always been that to get more bass you need more amps and cumbersome sub-woofers.

Loud bass, less bulk

ELF (Extended Low Frequencies) "is a fundamentally different approach to reproducing bass frequencies from a loudspeaker by extending the low frequency range farther down and with greater accuracy," in other words: Lower, louder bass without overdriving the system.

To accomplish this, ELF uses a "black box," called an integrator, to extend low frequency response. Special limiting called "concealment" reduces low frequency response to prevent amplifier clipping or speaker overload attenuating the lowest ranges where the demands are highest.

The single rack space integrator is inserted into the audio chain post mixer. Mixer outputs are connected directly to the integrator's left and right inputs (inputs are three-pin XLR, balanced or unbalanced). The integrator's "Left Hi" and "Right Hi" outputs connect to amp channels one and two (assuming stereo operation). The third output "ELF Sum Out" connects to a third amp channel. Rotary pots on the front panel provide control of high and low output levels, limiting and concealment.

Light but loud

Our objective was to create a mobile sound system for small to medium size halls (maximum 200 guests), that would produce full spectrum sound, with sufficient headroom, using the smallest and lightest cabinets Bag End offers. Key to the ELF system, are the specially designed Bag End ELF subwoofers. These sealed (non-ported) cabinets are available in various configurations with single and dual 10, 12, 15 or 18-inch loudspeakers.

We choose the S12ECs, with a nominal 8 ohm power rating of 200 watts continuous, 400 watts peak. Dual 2-way Bag End TA 12 Jrs. (rated 150 watts continuous, 300 watts peak) were selected for the high end. Two Ashly FTX-1500 amps rated at 200 watts per channel and 600 watts bridged mono at 8 ohms provided the power. The weight of the entire system (two amps, four speakers) was just over 250 pounds (including 90 pounds for the amps). The S12EC subs measure 15" x 15" x 18", the TA12Jrs dimensions are 21" x 14" x 13". The whole system would fit easily into most compact cars, with ample room left for a mixer case and music library.

Our first test configuration was a typical setup with each of the four amp channels assigned a specific loudspeaker. While the TA-12

Jrs. were a perfect match to the FTX-1500, the ELF subs quickly made use of their 200-watt allotments and asked for more. We responded by bridging both amps in mono, giving each sub cabinet the full 600 watts, so we could test the value of the concealment feature.

In this configuration, we quickly came to appreciate ELF's bass abilities. Using the "bassiest," dance remix we could find, we pushed the system far into the red. As it reached the point of overdrive, we adjusted the concealment. Instantly the speaker came back into a safe operating zone. As we increased concealment, we were able to drive the speaker even harder. The result was bass that was tighter and louder.

Applications

In a perfect world, mobile entertainers would choose their speakers based on the single criteria of sound. Unfortunately, other considerations, such as price, weight and size, are part of the mix. What Bag End offers is very good sound in a variety of designs. We wanted a system that was compact and easy to handle, yet capable of producing sound (particularly in the low end) beyond its size. It gave us all we asked for and then some. For larger halls, the system could be expanded by using a larger amp and additional cabinets. If most your jobs are small to medium size gatherings, this system will do fine as is. Total price of this system (without amps) is $3,462. A newer, lower priced ELF integrator would knock about $200 off that total. Of course, these are retail prices. At the dealer level, you should be able to save around 20 percent. For more information on the ELF-M or other Bag End products, contact Bag End at P.O. Box 488, Barrington, Ill. 60011; or call (708) 382-4550.

The Scoop

Ultimate Mobile DJ Training Videos

by Robert A. Lindquist

As one who has endured the trials and tribulations of self-publishing books, and self-producing videos, it's always exciting to review the work of other DJs with knowledge to share.

I don't personally know Randy Olson, but I understand he's been a DJ and VJ since the late '70s. His DJ and video systems operate throughout Illinois, Missouri, Indiana, Iowa and Kentucky. Olson has recently produced a set of three very specific training videos for DJs entitled:

#1 - *The Ultimate Guide To Promoting & Expanding Your DJ Business*

#2 - *The Ultimate Guide To Using Big Screen Videos In Your DJ Business*

#3 - *The Ultimate Guide to Hosting and Promoting Your Own Bridal Show*

The video Olson sent for review is "The Ultimate Guide To Using Big Screen Videos In Your DJ Business."

Credentials

Having worked with big screen music videos for over a decade, Olson has the credentials and knowledge to do a video on the subject. His material, in fact, is all very usable. His presentation starts with a simple and understandable explanation of what big screen music video is and how you make it happen. From there, he covers the equipment, sources for videos, how to market a mobile video show, how much you should charge and even how to go about getting corporate sponsorship for your shows.

The video features numerous point-by-point demonstrations, and well documented descriptions of the equipment and how to use it. Olson suggests various ways to get going as a mobile VJ with tips on starter equipment rigs and video libraries.

The production quality is a bit below the present standard for training videos. Unfortunately, this is true of many of the DJ training videos we have reviewed. It's a little more costly to have a professional video crew handle the production, but you have to spend it to make it. It's obvious from the beginning of the tape that Olson has the knowledge and experience to instruct other DJs on the subject matter, but occasional glitches in the production, like overly tight edits, are a bit distracting.

Overall, the information on this video is very good and it's presented at a pace that makes it possible to comprehend most of it in one or two viewings. The price of each tape in the set is $32.95 plus $3 shipping. The package deal is all three for $89.95 plus $5 for the postman. If you're thinking of spending several thousand of dollars to get into music video, I think the price of the tape could prove to be one of the best investments you'll ever make. For more information, call (800) 567-2521 or (618) 244-2468.

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DJ rundown on Info Highway

By Ted Gurley

Imagine if every wedding reception and corporate function your company per formed was monitored by tens of thousands of potential customers. In effect, every event you did would be watched by more people than ever before — on the Internet.

The USENET

A part of the Internet is USENET. It's a conference system, reaching over 5 million people worldwide. People from all walks of life spend hours "together," reading, contributing and responding. It is a breeding ground for free expression and thought, it is candid and uncensored.

USENET is divided into newsgroups, each devoted to a certain topic. Each newsgroup is made up of articles. On my system, I can access over 8,000 discussion groups ranging from computer discussions to fans of Dave Barry.

The story you're about to read is from one of the newsgroups. Everyday over 100 messages are posted on the Internet from brides and grooms-to-be. Wedding discussions take place in several different worldwide and regional newsgroups. Articles range from discussions of dresses to discussions about entertainment.

One word of caution, if you decide to get involved in a newsgroup on the Internet, online advertising that is not solicited is highly discouraged by the "net" community.

Trashed online

For the past year, a discussion has been ongoing in "alt.wedding." between the clients of a DJ company and their perception of its poor performance. In the following edited posts, I've changed all names and locations mentioned. However, on the Internet, actual names, including that of the DJ company, were used.

Oct. 1993 From Sally the Bride

The photographer was great, the caterer was great, the restaurant was great, my dress was great, everything was great except "The DJ from Hell." I was looking for a DJ for the dinner dance. I got one DJ's brochure, which looked impressive. I met with him, he seemed organized and knowledgeable. He said he had thousands of CDs, he knew how to program unusual weddings where the bride and groom don't want the stock selections, and he said he was personally available for the reception. I hired the company, filled out the questionnaire and noted ten unusual songs I wanted.

We arrive at 5:30. At this point the DJ is supposed to introduce us. Instead, someone I've never seen comes up to me and introduces himself as the DJ. He said the owner had a family emergency. I only see 10 CDs at the DJ's station. It turns out that he had only two of the 10 special songs we requested. Furious, we call the boss, who is supposed to be doing the wedding. He claims that if it isn't in the contract, he isn't doing my wedding, he's doing a party for someone else. I asked the owner to send his DJ to Tower to get the missing CDs and both the boss and the DJ claim not to have either cash or a credit card.

The DJ did not have the requested father-daughter dance or the requested last dance. The DJ played vocals during dinner instead of requested classical music. Instead of the carefully picked music I asked for, I got *Greatest Wedding Hits*. My relatives, who flew over 3,000 miles, never got to dance the Horah and the DJ didn't have "Sunrise, Sunset."

I asked the sleazeball owner for a refund. He said he'll "review my file," but he never returns my phone calls.

What can I do? I figure this letter should be distributed far and wide so he can suffer financially. I'll file a complaint with the BBB (Better Business Bureau). Meanwhile, tell all your friends who need a DJ to never, under any circumstances, consider hiring BIG DJ COMPANY (obviously not the company's real name, but their name was used on the net).

On the other hand, I highly recommend my other providers (Names and numbers were listed).

Oct. 1993 Response from second bride:

My sister also hired BIG DJ COMPANY. When they showed up at the restaurant the DJ they requested wasn't there. The replacement had filthy, greasy hair, his shirt was wrinkled and unbuttoned. While the toasts were being given, he stood leaning against a wall drinking a beer. Let me know if there is anything we can do to help you ... they need to take responsibility for their unprofessional actions.

Nov. 1993 Response from third bride:

It's amazing. I had a very similar experience (with BIG DJ COMPANY). We filled out the forms and noted our requests. The owner did our party, he also played *Wedding's Greatest Hits* and rap, we requested no rap. The songs that we did request that he did play, were all the oldies and Motown stuff. But he didn't have the requested modern songs. Everything else about our wedding turned out perfect, except the DJ.

Time passes...

Oct. 1994 From Sally the Bride

"In honor of our one-year anniversary, I'm posting to warn everyone about the sleazy DJ we hired..."

Oct. 1994 Response from Groom 1

This guy (BIG DJ COMPANY Owner) does not belong in this business. He wanted us to just show up at another wedding to meet with him. This has got to be the tackiest way of conducting business. Shortly after this, we were at a friend's house watching their wedding video and realized that BIG DJ COMPANY was the DJ. When we asked about their services, we got an earful. The company didn't bring special requested Spanish music. The DJ they requested, setup, played two songs and left. A drunk and sloppily dressed teenager took over his duties. We watched the kid on video downing beer after beer and being rude to the guests. This was enough to make us decide to lose our $100 deposit."

Oct. 1994 BIG DJ COMPANY posts response:

It is with great dismay that I read a complaint regarding our mobile DJ company. I thought these issues had been resolved when they first appeared last year. In our contract, Sally had the option to write the name of a specific DJ, Sally did not use this option. To help prevent this problem from reoccurring, we have made some changes to our contract.

Regarding the music: On our playlist we included the line, "Party organizers are invited to supply music not included here." Unfortunately, Sally did not bring any of the songs. In order to prevent this problem, we have changed our contract to read that the "Client is invited to provide additional music not included in our playlist that may be played, and/or a written list of song titles that the client requests not to be played by our DJ."

I am truly sorry that Sally did not enjoy our music entertainment at her reception. Since we are in the service industry and rely on referrals to succeed, it is very important to our company to offer a professional performance. I would therefore offer to Sally my personal apology that she personally did not enjoy our music entertainment.

Conclusion

According to Sally, and the owner of BIG DJ COMPANY, the dispute has not been resolved as of mid-November, 1994; it is in arbitration with the BBB.

The implications of a wired worldwide community is staggering for small business owners like those of us in the mobile business. The Internet allows issues to be discussed that, prior to this medium, would just fizzle and die. The Internet is in its growing stages, imagine what it will be like when everyone is wired in and comments, both good and bad, about your business and can instantly be viewed by all potential clients. The future may be that this online community will possibly have more power that any trade organization or consumer group to levy economic pain or gain on service providers. Referrals and recommendations are the key to our success. The forum for these has gotten larger. Remember, when your company has its next performance — the world is watching.

Ted Gurley is owner of Sound Associates, a mobile company in Dallas, Texas. He can be reached on the Internet at tgurley@onramp.net.

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WESTERN STARLIGHT

Fail to plan, plan to fail, Part II

by Blaine Greenfield

Here's the second part of our series on how to develop a good business plan, which is crucial for any DJ to make sound financial and marketing decisions.

Getting started

This can be hardest part. To help you get going, here's an exercise I have my clients do: Write a description of your business in 250 words or less. Then, put it away for a few days. When you take it out for a second look, show it to your business colleagues and get their feedback. With their input and your own fresh ideas — go back to work!

Take the 250 words and try to edit them down to 25 or less. What's left is what your business is really about. It should describe and explain what your business does. Hopefully, the results will show your business is unique from your competition.

Only the beginning

After revising your statement, continue to "test" it on others. Get their opinions. Another lesson you'll learn from this exercise is how to take constructive criticism. It's not an easy thing to do, but vital if it's to benefit your business. The goal of this whole exercise is to find the truth about where your business is heading.

You should be able to describe your business to a perfect stranger in 20 seconds or so.

Focus groups

You can take this a step further by organizing a focus group. Invite a group of your customers and prospects to brunch at a restaurant to talk about your company. Let the questions fly. In order for this type of brainstorming to work, you must remain non-judgmental. All ideas are good ideas. Don't respond, just take in the responses. Examples of questions you might want to ask are: What sets our business apart from the rest? Or, What is most impressive about what we do? Look for comments on everything from your advertising, to your stage setup, to your music playlist. Find out what they really expect from a DJ.

Check your favorite library or bookstore for information on how to lead successful focus groups. Or, contact a local college and ask for the names of the marketing professors who conduct focus groups. Expect, if you go this route, to pay anywhere from $75 to $250 per hour. A marketing research firm is also an option, but even more costly. Depending on your ultimate goals, however, it may be worth it. Focus groups do work, but you get out of it what you put in.

Blaine's bullet

The search continues for submissions in my Marketing Ideas contest. Thank you for all the great entries so far, but as you know, the need for great ideas never ceases. All you need to do is write your thoughts down on a sheet of paper and mail or fax them to me (note: address below).

Our second winner!

The second recipient of a *Mobile Beat* T-Shirt goes to Bob Tier, C.E.O. of The Party People Inc., Wyomissing, Penn., for his great marketing ideas.

Let's start with his business card. The slogan catches your attention: "Good Tunes for Good Times." It is consistent with the theory that you should be able to explain your business in as few words as possible.

I also thought it crafty how Tier describes himself on the business card as C.E.O. (chief entertainment officer). That's catchy! He also makes good use of the business cards by using both sides.

One last point; Tier buys his DJs copies of *Mobile Beat*. This is a great idea because it gets *everyone* thinking about improving the business, not just the boss.

Mobile Beat offers a reduced rate to subscriptions bought in groups of six or more, sent to the same address. For a one-year subscription you pay $10 each, compared to $19.95.

Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, N.J.08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.You can also write Blaine Greenfield on the Internet at: Interntet: greenfieldb@bucks.edu.

The Scoop

Great power, with a great price

With the new CC-2016 controller from American DJ Supply, small clubs and mobile DJs no longer have to choose between power and price when selecting a four-channel powered chase controller. Priced at only $179 (suggested retail), the CC-2016 is a high-powered and compact chase controller that offers many of the same performance features found in more expensive products.

Features include 600-watt output channels, with a 20-amp circuit breaker. Each channel in the controller is individually fused to insure a higher level of performance and durability in either mobile or permanent applications. Also included are eight 110-volt standard AC sockets.

The controller is ideal for chasing pin spots, par cans or any resistive or inductive current. The audio sensitivity and speed adjustment features allow it to chase lights to the music or by speed.

Also featured are 16 selectable chase programs and an auto program advance. An optional foot switch is available for "on," "off," and all "lights on" settings. American DJ backs the CC-2016 with a complete warranty.

For more information, contact American DJ Supply at 800•333•0644.

Online Grapevine:

New computer stuff and Online locations of interest to Mobile Entertainers

Software:

1. Karaoke DB (Datanet Info Management, 715-345-5150) goes for $39.95. It is a Karaoke song list program. It helps manage your song list library and prints lists in a straight forward manner.

2. Disc Jockey Master Computer Software has just released their software in a Macintosh format. Its Windows based program was reviewed in *Mobile Beat*, September 1994. (Full Moon Computer Systems 805-647-3201).

Online:

1. CDNOW Online source for over 140,000 CD's, cassettes, and mini-disks. Promises delivery in five business days. Excepts all credit cards. Listings of music available by artist as well as a complete listing of each album. Telnet to Cdnow.com or Email: Cdnow.com.

2. DJ Trax is a weekly service that reviews 12-inch dance tracks. Sends out, at no charge, 3 to 5 sound files (.wav files) per week that can be played on your PC or Mac. Send email to jcavery2@pegasus.rutgers.edu; in the subject type SUBSCRIBE in all caps, in the body type your address followed by a comma.

3. New Releases. Get a weekly list of new releases in all formats. Send email to majordomo@cs.uwp.edu. In the body type subscribe new-releases (your email address). You will get a message once a week with several pages of new music that will be release in the future.

4. CDEurope is an online service for ordering European releases. Online address is Telnet to cdeurope.com.

...Ted Gurley

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Generate your own juice and generate new business!

by George Mohr

Oh, that dreaded moment when the banquet hall's circuit breaker blows due to a little too much light show, and the sound system goes along for the ride. Devastating, but usually no more than a momentary inconvenience. But, what would happen if, while introducing the bridal party for a very important wedding reception, an electrical storm took out a utility pole down the street? Darkness and silence would fill the hall. Everyone would be looking, waiting, and wondering what you, the DJ, are going to do next. Can you feel the anxiety? Can you feel the adrenaline flowing? I know I can. But, as the old saying goes, "The show must go on." But how?

Let's look at the use of inverters and generators to create power in situations where there is none. We'll define the differences between the two, and the advantages and disadvantages of both. And touch upon some awesome suggestions on uses of these technological gems for other situations than just power failures.

About generators

These units are totally self-contained power plants. Most of you have probably come across one at your local hardware store. They look like a lawnmower engine in a cage with outlets. Some have a pull cord and others have electric start, just like a lawnmower. Some offer a duplex 110-volt outlet, while larger units have eight outlets for 110; one outlet for 220; and also a 12-volt output. Despite these little extras, the one major thing you have to look for is the generator's total continuous power capacity.

You need a generator that can handle all of your DJ equipment. Most generators state their power capacity in watts. (If a company uses amps instead of watts. At 120 volts, one amp is approximately 100 watts). Naturally, the more power a generator produces, the more expensive it is. Most DJs just want a generator to supply enough power to their sound system in case there is a power failure. Others may want to power their light show as well. Before you buy a generator, calculate the total power used by your system at any given time. You do this by looking at the power consumption rating on the back of each unit. It's a little label next to where the power cord enters the unit. Add all the power figures up and give yourself at least 200 extra watts of headroom. For example, if your power amp draws 1,200 watts, your mixer sucks up 25 watts, and your turntables/CD players eat 12.5 watts each, look for a generator that will give you 1,450 watts on a continuous basis. That is truly a typical power rating for a power amp. Power amps are power hungry.

This particular generator could cost as much as $700 depending on what other features it has. Watch out for lights! The average light show is an additional 1,000 to 2,000 watts. So, if you're budget conscious, just get a generator that will handle your sound. Some personal generators are large enough to supply an entire house with power (about 15,000 watts), these are in the $3,000 to $4,000 range. A commercial generator can power a small office building or an amusement park!

Inverters

The less elegant way to obtain power for your rig is to use an inverter. These units are not true generators and usually require a 12-volt DC source, such as an automobile or boat electrical system to strut their stuff. They resemble a car stereo power amp and change the 12-volts DC to 120-volts AC. These units also follow the same power guidelines as generators. However, there is one other slight precaution, you now have to make sure that your car's electrical system can handle the load of the inverter. If not, either forget about using lights and large power amps, or get a bigger alternator for your car. If you decide to go this route for power, make sure you don't have any other electrical items in your car running. The cost is generally much cheaper than a generator for the same power capacity. Generating new business

You can not only keep a gig going when the power fails, but can also increase your booking clientele. How? Well, you can now go where no DJ has gone before! Here are some suggestions: That beach party you turned down last year. Just drive up in your Bronco outfitted with an inverter this year. Need a sound system for that annual camping trip in the hills? No problem, just pack your Sony Discmans, Gemini PMX-7 mixer, Community speakers, Soundcraftsmen shoe box amp, and a small generator of course, and get ready to rock 'n' roll.

Whichever power method you use depends on your needs. If you have your vehicle nearby, are budget minded, and you only need to get power to your system for emergencies, choose the inverter. If you want the ultimate freedom and want to power a large system with lights, get a generator.

Well, that about wraps it up for me. I believe I have gene*rated* enough useful energy for your minds. Next time I'll talk about the advantages and disadvantages of running your system in stereo, mono, parallel, etc. Tune in!

If you have any questions or queries, write or call me at Abracadabra Lights & Sounds, 1153 Deer Park Ave. North Babylon, N.Y. 11703; (516) 667-2300.

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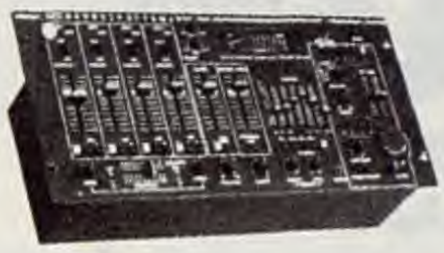

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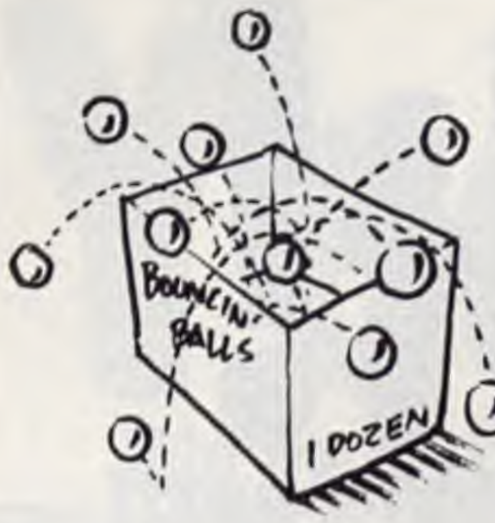

Sing-Along Essentials

Kontests & Promotions

by Bob Glazier

Personally, don't like contests because I don't want any of my guests to feel like losers. Unfortunately many club owners feel this is the only form of promotion that works, NOT! Here are some others.

Karaoke Raffle

This is one of the simplest promotions to produce and one of the most enjoyable for the audience. Each singer fills out a request card to sing a song, when the singer gets up to sing their request, their card is dropped in a hat (in our case a dog bowl), the more they sing, the more chances they get to win! Every hour or so pull out a name for a free drink, dinner, T-shirt, etc. Make it clear that the winner must be present to win and that the request card must be completely filled out (mailing list!).

If the club you are working in is unwilling or unable to give you prizes to raffle off knock on some of the retailer's doors in the neighborhood. Try to pick up a couple of gift certificates or small items in exchange for promotional mentions in the club, either verbally or on fliers. What's nice about this concept is that it has no real time frame, it can go on forever and it doesn't matter how well you sing just that you sing!

Auction Karaoke

This concept worked so well in one club that we picked up a second night just to accommodate it. It works best if the club itself can give you the auction items, but you can go outside — as in the raffle idea. Items that we use range from Sunday brunch for two, to an old cooking pot that the kitchen was planning to throw away, and everything in between. We also added some of our own ad specialties (key chains, buttons, blank tapes, etc.).

cont'd page 66

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7. **LOVE IS ALL AROUND**
8. **TELL ME WHERE IT HURTS**
9. **WHEN CAN I SEE YOU**
10. **WILLING TO FORGIVE**
11. **U LET YOUR HEART GO 2**
12. **THE WAY SHE LOVES ME**

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1. **HANGIN' IN**
2. **MAN IN LOVE WITH YOU**
3. **WHO'S THAT MAN**
4. **XX'S AND OO'S (AMER GIRL)**
5. **HARD LUCK WOMAN**
6. **O WHAT A THRILL**
7. **SHE CAN'T SAY I DIDN'T CRY**
8. **SHE DREAMS**
9. **LITTLE ROCK**
10. **STOP ON A DIME**
11. **WISH I DIDN'T KNOW NOW**
12. **SUMMERTIME BLUES**

Volume 3 *SuperHits*
1. **TURN THE BEAT AROUND**
2. **LIVING IN DANGER** AceBase.
3. **WHAT'S THE FREQ KENNETH**
4. **SOMETHIN ALWAYS WRONG**
5. **LETITGO** Prince
6. **GOOD TIMES** Edie Brickell
7. **ROLL WITH IT** Steve Winwood
8. **HIGHER LOVE** Steve Winwood
9. **WHAT THE NIGHT CAN DO**
10. **WHILE YOU SEE A CHANCE**
11. **BACK IN THE HIGH LIFE**
12. **VALERIE** Steve Winwood

Volume 4 CD+G SD-P004 *CountryHits*
1. **SHE'S NOT THE CHEATIN' KIND** Brooks & Dunn
2. **I TRY TO THINK ABOUT ELVIS** Patty Loveless
3. **WHAT'S IN IT FOR ME** John Berry
4. **I SURE CAN SMELL THE RAIN** Blackhawk
5. **THIRD RATE ROMANCE** Sammy Kershaw
6. **I SEE IT NOW** Tracy Lawrence
7. **TAKE ME AS I AM** Faith Hill
8. **IF YOU'VE GOT LOVE** John M. Montgomery
9. **THE POWER OF LOVE** Lee Roy Parnell
10. **NOW I KNOW** Lari White
11. **KICK A LITTLE** Little Texas
12. **THERE GOES MY HEART** Mavericks

Volume 6 *CountryHits*
1. **BABY LIKES TO ROCK IT** Tractors
2. **I'LL NEVER FORGIVE MY HEART** Brooks&Dunn
3. **THIS IS ME** Randy Travis
4. **HEART TROUBLE** Martina McBride
5. **MAN OF MY WORD** Collin Raye
6. **JUKEBOX JUNKIE** Ken Mellons
7. **COUNTRY TIL I DIE** John Anderson
8. **YOU AND ONLY YOU** John Berry
9. **THE BIG ONE** George Strait
10. **SUMMER IN DIXIE** Confederate Railroad
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12. **CAN'T LOVE LIKE THIS ANYMORE** Alabama

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Print up Karaoke "Kash" in $100 denominations. Try to accommodate the club by using their logo or name as the center of the bill. Print lots of it, about $100,000 is a good beginning. The concept is as follows; a singer sings and, based on audience response, can get from $100 to $500 for each song they sing. Have the audience shout out the amount, like in The Price Is Right, really try to get them into it. Once an hour auction off an item. Really work the crowd, get the energy level up, play the auctioneer! If an item is of no particular interest to a particular guest there is no need to bid. The singers can hold onto their money from week to week. On one occasion we had a brunch go for $32,000! Crazy? Sure, why not? The "Kash" has no actual value so why not spend it?

Kombat Karaoke

Make sure that you have a handle on the room you are working before you try this one. This also works real well at private parties. Have a special Kombat sign-up sheet available. Buy a gross of Nerf balls in all sorts of colors. Get an inexpensive helmet and vest covered in Velcro (the hook side only); the Nerf balls will stick to this. Just before beginning your Kombat section of the night hand out the balls to the audience. This Kombat section should not last too long. Three or four singers maximum. If you get a lot of people signing up, have a couple of Kombats, don't turn your whole night into Kombat Karaoke!

The object of this game is to sing the whole song as well as possible while being pelted by Nerf balls from every direction. The winner is the singer who can best complete their song and have the most balls stuck to them. The photo opportunities with this promotion are limitless.

Warning!

Be sure to clear this idea with the club or the party host before even considering it. I have heard some real horror stories where this had gotten out of hand. If you don't have the ability to control the angry mob armed with dozens of Nerf balls stay away from Kombat!

Next time: The Setup–where, why, and how! Sing one on me!

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Title	Version made famous by
I Swear	John Michael Montgomery
Brand New Man	Brooks & Dunn
Does He Love You	Reba McEntire/ Linda Davis
What Part Of No	Lorrie Morgan
Here's A Quarter (Call Someone Who Cares)	Travis Tritt
Honky Tonk Attitude	Joe Diffie
I Know How He Feels	Reba McEntire
Ramblin' Fever	Merle Haggard
Warning Labels	Doug Stone
The Eagle	Waylon Jennings

ACDG 73 - Country

Title	Version made famous by
Walking Away A Winner	Kathy Mattea
My Love	Little Texas
Sticks And Stones	Tracy Lawrence
What A Woman Wants	Lari White
It's A Little Too Late	Tanya Tucker
Even The Man In The Moon Is Crying	Mark Collie
The Boys & Me	Sawyer Brown
Cadillac Ranch	Chris LeDoux
How Gone Is Goodbye	Pam Tillis
Somebody New	Billy Ray Cyrus

ACDG 1006 - Top Hits

Title	Version made famous by
When Can I See You	Babyface
Come To My Window	Melissa Etheridge
Hey Jealousy	Gin Blossoms
Whatta Man	Salt-N-Pepa featuring En Vogue
Jessie	Joshua Kadison
I'm Ready	Tevin Campbell
Don't Turn Around	Ace Of Base
Love Sneakin' Up On You	Bonnie Raitt
Any Time, Any Place	Janet Jackson
I'll Take You There	General Public
Fall Down	Toad The Wet Sprocket
Anything	SWV
I Wish	Gabrielle
You Mean The World To Me	Toni Braxton
Always	Erasure
I Swear	All-4-One

ACDG 1007 - Top Hits

Title	Version made famous by
Turn The Beat Around	Gloria Estefan
Endless Love	L. Vandross/ M. Carey
Living In Danger	Ace Of Base
Lucky One	Amy Grant
Found Out About You	Gin Blossoms
XXX's and OOO's	Trisha Yearwood
What's The Frequency Kenneth?	R.E.M.
I'll Make Love To You	Boyz II Men
Hold My Hand	Hootie & The Blowfish
Beautiful In My Eyes	Joshua Kadison
Never Lie	Immature
O What A Thrill	The Mavericks
At Your Best (You Are Love)	Aaliyah
When You Walk In The Room	Pam Tillis
Good Enough	Sarah McLachlan
I'm The Only One	Melissa Etheridge

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BizBuzz

It all started in Lakeview, Oregon in 1991. Henry Ortega's son, Joe, asked his dad to help him set up a DJ system for a school dance. Well, Joe liked to dance to the music more than play it, while Henry decided a part-time career as a mobile DJ wouldn't be a bad idea.

Immediately after this, the family relocated to Odessa, Texas, an area of only about 6,000 residents, where Henry took a full-time position as a physician's assistant in a rural health clinic. But his love for his new-found, part-time work continues today.

So few and far between are mobile DJs in the area (about three total, says Henry) that it isn't even necessary for him to have a company name.

With a system that includes standard dancefloor lighting, Henry charges between $250-350 for an engagement, averaging two or three church or school dances and private parties per month. Henry does have competition in the wedding business though ... Mariachi bands. This is traditional for Mexican-American receptions, who comprise the majority of the area's population.

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Elvis And Andy	Confederate Railroad	Sound Choice	CD+G
Even The Man In The Moon Is Crying	Mark Collie	JVC	CD+G
Fantastic Voyage	Coolio	All Hits	CD+G
Georgia On My Mind	Ray Charles	DKKaraoke	CD+G
Higher Love	Steve Winwood	StarDisc	CD+G
I Try To Think About Elvis	Patty Loveless	StarDisc	CD+G
In A Big Country	Big Country	Nikkodo	LD
Jessie	Joshua Kadison	VC	D+G
Missing You	John Waite	Sunfly	Both
Pride (In The Name Of Love)	U2	Pioneer	LD
One Way Or Another	Blondie	DKKaraoke	CD+G
People Are People	Depeche Mode	Music Maestro	LD
Sad Songs (Say So Much)	Elton John	Sound Choice	CD+G
These Are The Days	10,000 Maniacs	Pioneer	LD
Until I Fall Away	Gin Blossoms	All Hits	CD+G
Yes We Can	Pointer Sisters	Nikkodo	LD
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6	Let The Music Play	Shannon
7	A Love Bizarre	Shiela E.
8	Nasty Girl	Vanity 6
9	Object Of My Desire	Starpoint
10	Rapper's Delight	Sugarhill Gang
11	Rock Steady	Whispers
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6	Got My Mind Set On You	George Harrison
7	I Got You (I Feel Good)	James Brown
8	Never Say Goodbye	Bon Jovi
9	Only Women Bleed	Alice Cooper
10	Space Oddity (Ground Control To Major Tom)	David Bowie
11	Steal Away	Robbie Dupree
12	Sunglasses At Night	Corey Hart
13	Talking In Your Sleep	Romantics
14	Total Eclipse Of The Heart	Bonnie Tyler
15	Wild Wild Life	Talking Heads

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13 Red, Red Wine (Extended calypso version)
14 September Morn
15 Solitary Man
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17 Sweet Caroline
18 You Don't Bring Me Flowers (Duet)

SUMMERHITS '94 #9821

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2	Come To My Window	Melissa Ethridge
3	Don't Turn Around	Ace Of Base
4	Fantastic Voyage	Coolio
5	Games People Play	Inner Circle
6	I Want You	Juliet Roberts
7	I'll Be Loving You	Collage
8	I'll Make Love To You	Boyz II Men
9	I'll Take You There	General Public
10	It's Over Now	Cause and Effect
11	Now and Forever	Richard Marx
12	100% Pure Love	Crystal Waters
13	Until I Fall Away	Gin Blossoms
14	When Can I See You	Babyface
15	You Mean The World To Me	Toni Braxton

ROCK CLASSICS #8001

1	Angel Eyes	Jeff Healey Band
2	The Breakup Song	Greg Kihn Band
3	Cocaine	Eric Clapton
4	Draggin' The Line	Tommy James/ Shondells
5	I Melt With You	Modern English
6	Long Cool Woman In A Black Dress	Hollies
7	The Night Chicago Died	Paper Lace
8	Paradise By The Dashboard Light (duet)	Meat Loaf
9	Rock 'N Roll All Night	Kiss
10	Taxi	Harry Chapin
11	What A Wonderful World	Louis Armstrong
12	What I Like About You	Romantics
13	Why Don't We Get Drunk	Jimmy Buffett
14	You Shook Me All Night Long	AC/DC

IRISH CLASSICS VOLUME 1 #1701

1	Danny Boy	12	Sweet Rosie O'Grady
2	Harrigan	13	Too Ra Loo Ra Loo Ral
3	I'll Take You Home Again, Kathleen	14	The Unicorn (Green Aligators)
4	The Irish Washerwoman	15	Wearin' Of The Green
5	The Kerry Dance	16	When Irish Eyes Are Smiling
6	Macnamara's Band	17	Whiskey In A Jar
7	Molly Malone (Cockles and Mussels)	18	Whistling Gypsy Rover
8	My Wild Irish Rose	19	Who Threw The Overalls In Mistress Murphy's Chowder?
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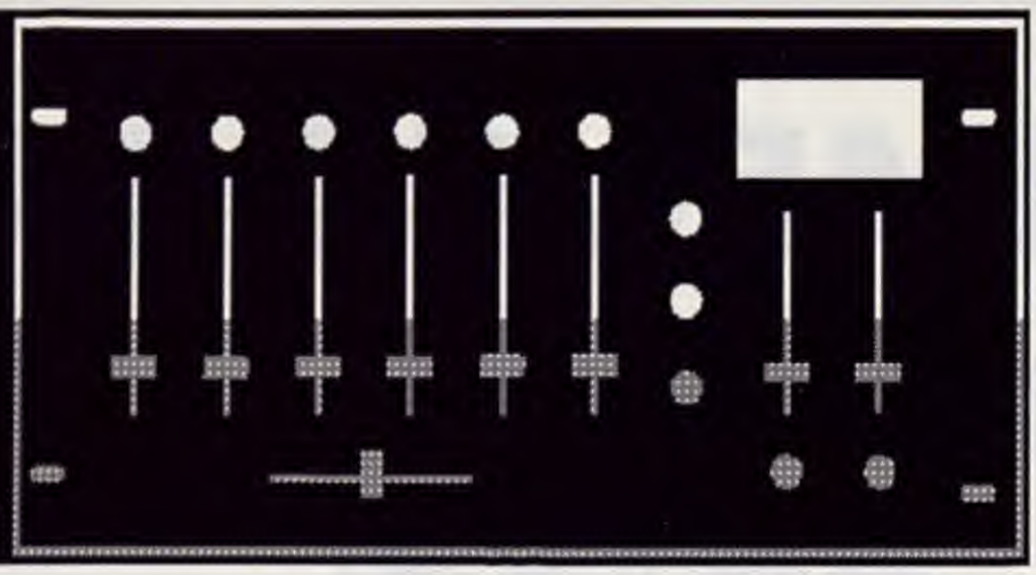


By Henry Collins

Whether you're buying your first mixer or upgrading to a new one, base your purchase on quality and value per dollar. Too often buyers are lured in by dayglow cosmetics, autographs and special effects that offer nothing in the way of reliability and overall performance. As one well-known rap group once put it..."Don't believe the hype!" To steer you in the right direction, we offer the following essential shopping suggestions.

Price it right

If you see a mixer deal that's too good to be true, chances are it is. Since no one manufacturer has a monopoly on mixer technology, price/performance parameters are generally consistent throughout the industry. In other words, you pretty much get what you pay or don't pay for.

Budget-priced mixers in the $100-$300 range are fine for the occasional weekend DJ but lack the stamina required for daily club use or a heavy mobile schedule. If low-noise performance and balanced outputs are a must, expect to part with $700-$900. Looking for true digital sampling capability, not telephone quality audio, look to spend $950-$1400 or more. There are, from time to time, breakthrough products offering high performance and features at incredible savings. When these products hit the market, rest assured we will be first to let you know.

Bells and whistles

There are two basic approaches to designing budget-priced DJ mixers. Some companies keep the bells and whistles but compromise quality and performance. Others drop a few features to maintain high quality and performance at a budget price. This is extremely important to remember when shopping for a mixer in the sub-$400 price range.

Keep it quiet

In your search for a new mixer, look for one that knows how to keep quiet, one with low-noise performance. All mixers and amplifiers, no matter how well designed, produce some internally-generated noise components. Some of this noise takes the form of "hum" which may be produced by the AC line frequency or the unit's power transformer. Additionally, a mixer's signal processing and output devices may emit random or spurious noise due to high ambient temperatures, output switching or RF interference. Regardless of the cause or its nature, the mark of a good mixer is its ability to minimize unwanted noise.

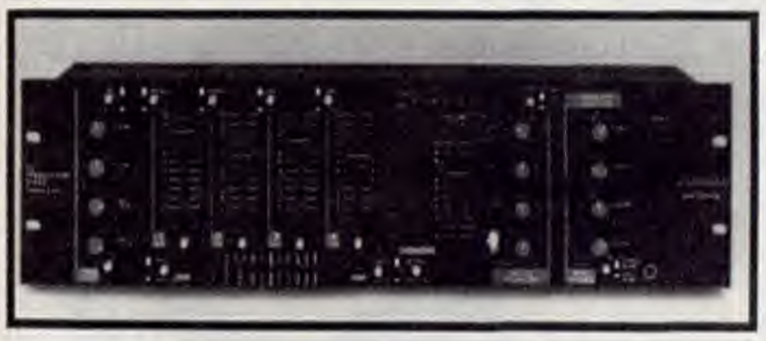
Biamp DJ5600

One universally accepted yardstick for measuring noise in a mixer is signal-to-noise ratio, sometimes referred to as "hum & noise." Measured in decibels, signal-to-noise is the ratio of desired signal components to random noise within the system. The higher the value, the quieter the mixer. If you're spinning vinyl, 70 dB is an acceptable signal-to-noise spec. Look for a signal-to-noise (S/N) spec of 85 dB or higher if you're mixing CDs.

Since signal-to-noise specs are an important gauge for measuring a mixer's overall performance, some manufacturers have elected not to list this spec in some of their product literature. That's the equivalent of a car manufacturer eliminating the mpg (miles per gallon) spec from their car literature.

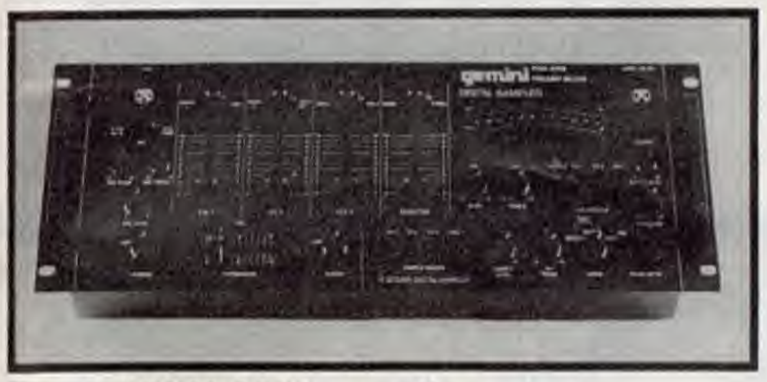
Keep it clean

No mixer can perfectly reproduce the full audio spectrum without some measurable distortion. Simply defined, distortion is any unwanted deviation or alteration in an input signal as it appears at the mixer's output. Just 10 years ago, distortion figures of 0.1 percent were considered high fidelity. Today, a typical distortion spec for a moderately-priced mixer is 0.06 percent and 0.001 percent for a production-quality model.



Furman DJM-8

There are four basic types of distortion that are associated with audio amplification: *Total Harmonic Distortion (THD), Intermodulation Distortion (IM), Switching Distortion and Clipping Distortion.* With the exception of clipping distortion, THD, IM and switching distortion are relative to the quality of mixer design. Unfortunately, most DJ mixer manufacturers will only disclose THD specs in their product literature. Two distortion specs that you are most likely to find published in product literature for production- quality mixers are THD and IM. For this reason, we'll focus our attention on these two specifications.



Gemini PDM-3008 sampling mixer

Total Harmonic Distortion

Total Harmonic Distortion is characterized by the appearance in the output of harmonics other than the fundamental harmonics in the input signal. For example, 600Hz, 1,200Hz and 1,800Hz continuous tones are fed into a mixer. At the output, however, 620Hz, 1,240Hz and 1,880Hz tones appear in addition to the original tones. The additional harmonic equivalents of the input signal are referred to as harmonic distortion.

Mixers with high THD will exaggerate or mask over portions of music, particularly those frequencies that are directly affected. This form of distortion is objectionable when it occurs at frequencies above 5,000Hz, especially when heard at high sound pressure levels. To keep noise pollution down, shoot for mixers with THD specs of 0.05 percent or lower.

With the exception of clipping distortion, THD, IM and switching distortion are relative to the quality of mixer design. Unfortunately, most DJ mixer manufacturers will only disclose THD specs in their product literature.

Gem Sound DMX-52

Intermodulation Distortion

IM (Intermodulation) Distortion is the occurrence of frequencies made up of components equal to the sums and differences of two or more frequencies present in the input signal. For example, if 12kHz and 15kHz signals are fed into an amplifier, two possible frequencies that might appear as a result of IM distortion would be 3kHz and 27kHz. Since the resulting frequencies bear no harmonic relationship to the input signal, they will be far more objectionable to the listener. For this reason, IM Distortion is generally regarded as the most objectionable form of distortion. Look for IM specs of 0.03 percent or lower.

Inputs and outputs

Another serious consideration when buying a mixer is the number and type of inputs and outputs the unit offers. Your mixing style and input sources used will play a major role in determining the number of inputs needed. For example, if you're jamming with three turntables, obviously you will need a mixer with three phono inputs.

If you're big on crossfading, then an important feature you should be on the look out for is an assignable crossfader. If the crossfader is not assignable, make sure it accommodates all your primary input sources.

MTX Soundcraftsmen MX300

Balanced inputs and outputs will also be important features to look for if you're currently using or are planning to purchase amplifiers with balanced inputs.

Should you plan to use a lighting controller with audio line feed; your mixer choice should include a Mono Line output. For multi-amplifier systems, look for a dual set of Main Line outputs. In addition, make certain the mixer's rated output is sufficient to drive the amplifier(s) you plan to use. A mixer with an output rating of 500 mV (.5V) is no match for an amplifier with an input sensitivity of 1,000 mV (1.0V).

Phonic DX-88 sampling mixer

The bottom line in all this is be sure the mixer you plan to purchase will handle all the input sources you are currently using or plan to buy.

Digital sampling

When Numark Electronics first introduced digital sampling mixers to the industry, a number of manufacturers quickly responded with their own versions. Unfortunately, many of these products lacked the audio fidelity featured in Numark's DM-1975 and DM-1775. In an effort to cash in on the sampling mixer market, some manufacturers have taken shortcuts such as employing the same sampling technology found in tapeless phone answering machines.

Rane MP24

For true CD-quality audio, look for mixers with 16-bit digital technology and oversampling rates of 44.1 kHz or better. You may encounter some trouble finding this information since some manufacturers don't list complete digital specs for the sampler section of their sampling mixers.

When selecting a sampling mixer, an important feature to look for is cue monitoring of the sampled material. This enables you to listen to the sampled program in your headphones or monitor speakers before making a mix decision. You won't find this feature on most budget-priced sampling mixers. Mixing a sampled cut with one of these budget mixers is like rolling dice ... it's a hit or miss, pass or crash proposition.

Ergonomic design

Quoting from Merriam-Webster's Collegiate Dictionary, ergonomics is "an applied science concerned with designing and arranging things people use so that the people and things interact most efficiently and safely." With reference to DJ mixers, it is the layout and design of front panel controls and functions to promote fast, fumble-free operation.

Of course your mixing style will greatly determine which mixer layout is best suited for you. Clearly, if you prefer rotary controls, a mixer with sliders will not make a good ergonomic match. If your mix style is fast and furious, look for a mixer offering a simple, uncluttered front panel with as few bells and whistles as possible. Well-spaced controls and large knobs and buttons are generally favored by most DJs who do high-precision "scratch," "slam" and "beat" mixes.

The following is a list of basic features and functions you should look for when making any mixer purchase decision:

Cue Monitoring with adjustable level control

While most DJ mixers offer selectable cue monitoring, not all feature a level control for the headphone output. With some models you're lucky if the headphone gain is sufficient to produce a usable listening level. I suggest bringing your headphones with you when shopping for a mixer to make sure the mixer's headphone output is adequate.

Effects Loop

With an effects loop you can route program material from the mixer to an external signal processor such as an equalizer, compressor/limiter or digital effects unit. This provides you with a practical way to upgrade the mixer's performance through the use of outboard signal processing equipment, and without making an additional mixer purchase.

Talk Over Switch

This feature, standard on most mixers, lowers program volume -10 dB or more to help facilitate announcements. Be suspect of any mixer with a mic input that doesn't offer a talk over feature.

Peak Level Meters

LED meters are generally easier to read than analog VU meters, especially if you spin under poor lighting conditions. Some upscale mixers offer a peak level LED indicator on each input channel and separate cue level meter.

Compare. Compare. Compare.

The only way to ever know for certain that you've made a solid mixer purchase is by comparing all your available options. The following chart, while not representative of all the mixers on the market, offers comparative data on the products featured in this article. It's a good beginning for anyone seriously considering a mixer purchase.

In the next issue of *MobileBeat* we will take at close look at professional CD players.

DJ Mixers

Manufacturer	Model	Input Channels	Output Channels	Faders (Type)	Rated Output**	THD	IM	S/N	MSRP
Biamp	DJ5600	9 stereo/3P/2M*	4 stereo/2 mono*	Sliders	9.75V	P/0.1% L/.05%	NA	P/86dB L/83dB	$999.
Furman	DJM-8	6 stereo/2P/2M*	5 stereo/2 mono*	Sliders/Rotary	8V	L/.02%	NA	L/80dB	$849.
Gem Sound	DMX-52	8 stereo/3P/2M	2 stereo	Sliders	1V	NA	NA	NA	$249.
Rane	MP24	6 stereo/3P/2M*	3 stereo*	Sliders/Rotary	10V+	.01%	.005%	P/90dB L/94db	$1299.

DJ Sampling Mixers

Manufacturer	Model	Input Channels	Output Channels	Sampling Time	Data bit/ Samp. Rate	Rated Output	THD/ IM	Sampler Cue Mon.	MSRP
Ecler	MAC60S	12 stereo/2P/4M	4 stereo	8 sec.	16-bit/32kHz	2V	.01%	Yes	$1,395.
Gemini	PDM-3008	6 stereo/2P/2M	3 stereo	8 sec.	12-bit/28kHz	8V	.05%	Yes	$407.
MTX	MX300	8 stereo/3P/2M	2 stereo	16 sec.	12-bit/16kHz.	7V	.085%	Yes	$599.
Phonic	DX-88	7 stereo/2P/2M	3 stereo	8 sec.	32-bit/	5V	.05%	Yes	$999.

*Some balanced inputs/outputs. **RMS voltage L = Line, M = Mic, P = Phono

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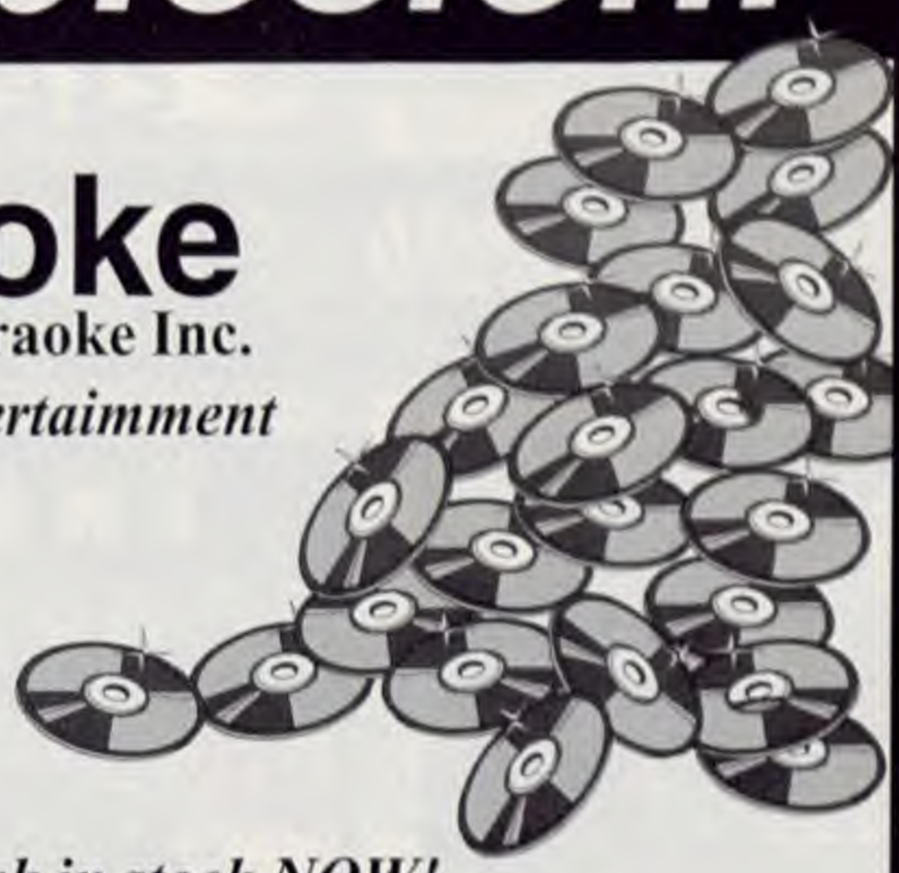

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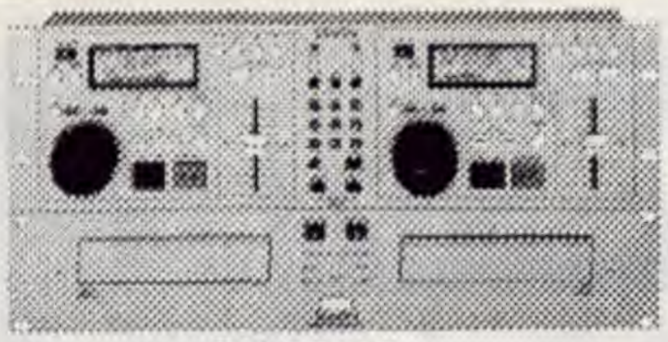

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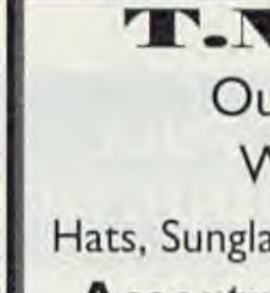

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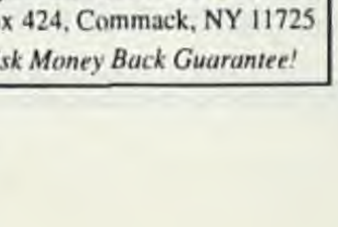

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16. Happy Birthday Sweet 16

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22. The Party's Over

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Horas
13. Oseh Shalom
14. Short Hora Medley

Israeli Dances
15. Mayim Mayim
16. Yesh

CD2 THE COMPLETE LATIN PARTY CD

MERENGUE
1. Compadre Pedro Juan
2. Merengue Del Tren

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3. Mamba Jambo

SAMBA
4. Samba Pa Ti
5. A Felicidade

TANGO
6. La Compasita

RHUMBA
7. Besame Mucho
8. Miami Beach Rhumba

CHA CHA
9. Cherry Pink & Apple Blossom
10. Oy Como Va

SALSA
11. Maria Cervantes
12. Sauvècito

CUMBIA
13. Tiberon

BOSSA NOVA
14. Desafinado

LAMBADA
15. Lambada

CONGA
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

CALYPSO
17. Jamaica Farewell
18. Dayo

CD3 THE COMPLETE NOVELTY PARTY CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

NOVELTY SOUND EFFECTS
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

NOVELTY DANCES
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

GRAND ENTRANCE THEMES
26. *Space:* 2001 Space Odyssey
27. *TV:* 20th Century Fox
28. *Olympics:* Olympics Theme
29. *Sports:* Wide World of Sports
30. *Baseball:* Take Me Out to the Ballgame
31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money:* Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
42. *Ship/Cruise:* Gilligan's Island
43. *Beauty:* Miss America

MUMMERS
44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

CD4 THE COMPLETE TRADITIONAL PARTY CD

BIRTHDAY
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky style)

ANNIVERSARY
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS

Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES

Waltz
22. Edelweiss

Foxtrot
23. I'll Be Seeing You

Jitterbug
24. Opus One

Swing
25. American Bandstand

Continental
26. Night Train

ETHNIC DANCES

Irish
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

Polish
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

Italian
31. Tarantella

Greek
32. Zorba The Greek
33. Miserlou

Jewish
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

TRADITIONAL PRESENTATION BACKGROUND MUSIC
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

CD5 THE COMPLETE SPECIALTY PARTY CD

SPECIALTY DANCES
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

BALLROOM SPECIALTIES

Jazz Waltz
17. Someday My Prince Will Come

Classical Waltz
18. Blue Danube

Cha Cha
19. Tea For Two

Fox Trot
20. Begin The Beguine

Bosse Nova
21. Girl From Ipanema

CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. "Motivator" Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme)
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)

CD7 THE COMPLETE CLASSIC PARTY CD

WEDDING CLASSICS

Father and Bride
1. This Moment In Time
2. Thank Heaven For Little Girls
3. One Moment In Time

Mother and Groom
4. Boy Of Mine
5. Mr. Wonderful
6. A Song For My Son (Long)
7. A Song For My Son (Short)
8. A Song For My Son (Instru.)
9. You Are The Love Of My Life

Bride and Groom
10. I Love You
11. What I Did For Love
12. More
13. You Light Up My Life
14. I Believe In You And Me
15. As Time Goes By

ETHNIC CLASSICS

Italian
16. Amore
17. Shaddup Y' Face
18. Volare
19. Theme From The Godfather

Irish
20. When Irish Eyes Are Smiling
21. Danny Boy

Polish
22. La Palomo Blanco

Jewish
23. Hava Nagilah - Techno
24. Hora Medley - Disco (Hava Nagilah David Melach Yisrael Simon Tov Mazel Tov Chos'n Kale Mazel Tov)

CD8 THE COMPLETE COCKTAIL MUSIC PARTY CD

JAZZ STANDARDS
1. The Way You Look Tonight (ins.)
2. I've Got You Under My Skin (ins.)
3. Summer Wind (vocal)
4. Love Is Here To Stay (vocal)
5. It Had To Be You (vocal)

KENNY G SET
6. Songbird (instrumental)
7. Silhouette (instrumental)

JAZZ/POP
8. Sweet Love (vocal)
9. Time And Tide (vocal)
10. The Lady In Red (vocal)

JAZZ BALLAD
11. As Time Goes By (instrumental)
12. When I Fall In Love (vocal)

JAZZ INSTRUMENTAL
13. Just The Two Of Us (ins.)
14. Breezin' (instrumental)
15. What's Going On (instrumental)
16. Morning Dance (instrumental)

BROADWAY BALLAD
17. On My Own (vocal)
18. The Music Of The Night (vocal)

LIGHT JAZZ
19. Just The Way You Are (instru.)
20. Smooth Operator (instrumental)

SWINGING JAZZ
21. All Of Me (vocal) 2:43
22. Killer Joe (instrumental) 3:58

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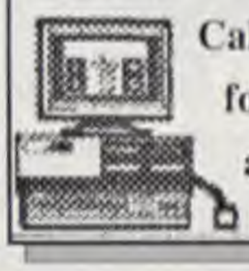

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The New Electric Slide

Crowd Pleasers

By Bob Kramarik

The Electric Slide still reigns as one of the top participation dances in every DJ's arsenal. While other dances come and go, there hasn't been a dance to replace it … until now. What many are calling the "new" Electric Slide is definitely fun. It is not as simple as the original which limits its appeal. But the big news is you can dance it to almost any song. I teach my customers with Michael Jackson's "Billie Jean," and then move to something a little faster. I teach with the music playing so everyone gets a good feel for the rhythm of the dance.

Here's how it goes:

Starting with the feet together:

1 - right foot touch to the side, - 2 - return,
3 - right footstep to side, - 4 - slide left foot together with right,
5 - left foot touch to the side, - 6 - return,
7 - left foot step to the side,
8 - slide right foot together with the left. (This is a good motion to have customers practice repeatedly to feel the rhythm),
9, 10 - touch right heel forward twice,
11, 12 - touch right toe backwards twice,
13 - right heel forward once,
14 - right toe backward once, (here comes the tricky part)
15 - step forward with right foot,
16 - turn to right 1/4 turn while touching left foot forward,
17 - Cross left foot over right, - 18 - touch right foot to right,
19 - cross right over left,
20 - move left foot to left slightly behind right foot,
21 - step back with right foot (small step),
22 - hop and clap, START ALL OVER AGAIN.

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CHART

Dance / Top 40

Dance Top 40 courtesy of Dance Music Authority- 708-614-8417

Title (BPM)	Artist/Label
1. Turn The Beat Around (126)	Gloria Estefan/ Epic
2. Absolutely Fabulous (132)	Pet Shop Boys/ Paraphone
3. Secret (124)	Madonna/ Maverick
4. Fools (126)	Alphaville/ WEA
5. Love Is All Around (120)	Rainbow Nation/ Almighty
6. I'm Needing You (134)	Fun Fun/ ZYX
7. Runaway (134)	MC Sar & The Real McCoy/ Hansa
8. Run To The Sun (136)	Erasure/ Mute
9. Can You Feel The Love Tonight (136)	Alan Jones/ Power Fly
10. You're Not Here (125)	Tyrrel Corporation/Cooltempo
11. Calling You Love (141)	Joy Salinas/ 1000/Discomagic
12. Caught Up In My Heart (128)	Optimystic/Warner Bros.
13. Another Night (128)	Real McCoy/ Arista
14. Melody Of Love (122)	Donna Summer/ Casablanca
15. Living In Danger (122)	Ace Of Base/ Arista
16. Not Enough (125)	Melanie Williams/ Epic
17. Don't You Wanna Know (133)	Abigail/ Klone
18. This Time (124)	Michelle Sweeney/ Big Beat
19. Watching You, Watching Me (132)	4-2 The Floor/ Almighty
20. Ain't Nobody (124)	Jaki Graham/ Critique
21. I Swear (125)	Bill Power/ Discomagic
22. Move It To The Rhythm (138)	Technotronic/ ARS
23. Rhythm Of The Night (128)	Corona/ East West
24. You Never Love The Same Way Twice (124)	Rozalla/ Epic
25. Not Anyone (Remix) (125)	Black Box/ Groove Groove Melody
26. Run To Me (134)	Double You/ ZYX
27. Love Generator (138)	Hit The Floor/ Hansa
28. Free Spirit (135)	Kim Appleby/ Parlaphone
29. I Want To Know What Love Is (132)	Astaire/ Passion
30. No One Breaks My Heart (132)	Azure/ ZYX
31. Find Me (138)	Jam & Spoon/ Dance Pool
32. Lady Don't Cry (129)	Red Velvet/ Wicked & Wild
33. On My Own (140)	Harajuku/ ZYX
34. Yesterday (142)	Pet Shop Boys/ Media
35. It's All We Know (124)	OBX/ Ascension
36. Saturday Night (128)	Whigfield/ Systematic
37. Jack & Jill (125)	Essence/ Almighty
38. Sweet Dreams (136)	La Bouche/ MCI/BMG
39. We Can Fall In Love (128)	Aderna/ Back Up
40. Total Eclipse Of The Heart (Remix) (132)	Nicki French/ Bags Of Fun

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DMA

It's not over 'till the class with class dances

submitted by Ken Dillman, Columbus, Ohio

Nightmares & Historic Affairs

The job was a 10-year class reunion and I was psyched about playing for a group of people only 10 years out of school. I figured they would still know how to party hardy. After setting up, I ventured over to the next room where another DJ was getting ready. He was doing a class of '77 reunion. I thought, "I'm glad I'm not playing for that bunch; they'll all be in their mid-30s and will probably have to leave early to tend to the baby-sitter."

As my group began arriving, around 6:45, I was playing background music from the class' high school years. The sparse crowd mingled unenergetically until around 8 o'clock when the group picture was taken. To my surprise, the night was starting out rather dull. In the other room, the DJ was spinning The Doobie Brothers, Joe Walsh and other classic rock favorites. He had three times as many guests and they were having a terrific time. I sunk back to my room, a bit depressed.

At 9 o'clock, I was "cleared" to open the dance floor. I led off with the "Electric Slide". The dance floor filled instantly. I began to feel relieved. It was going to be a great night after all! Wrong! With each song, fewer and fewer people stayed on the dance floor, regardless of what I did. By 10 o' clock the floor and the room were empty.

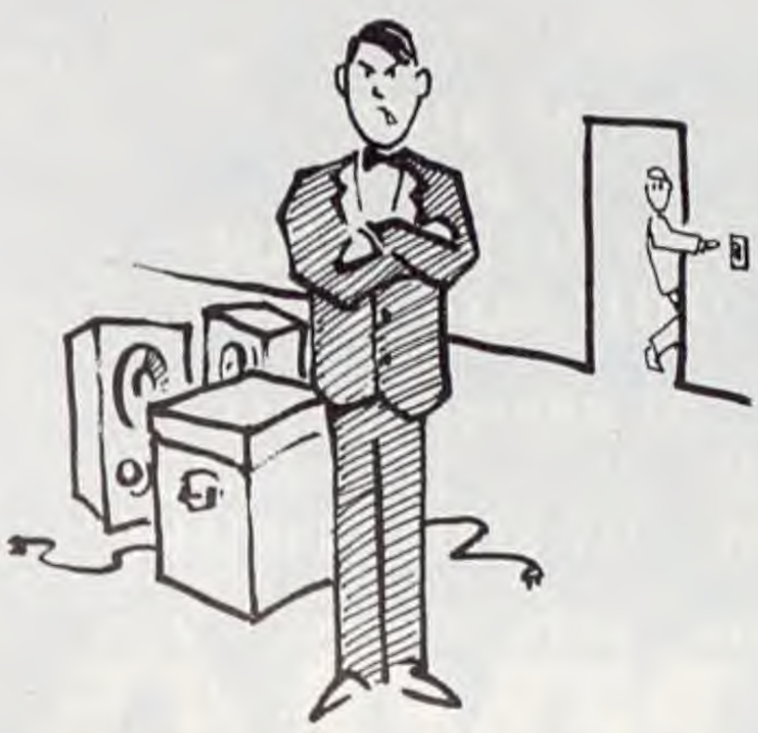
I soon discovered the photographer who had taken the group's picture earlier had returned with the prints and was passing them out at the other end of the building. People were going to pick up their pictures and then standing around talking in the hotel bar. I continued to play for a handful of die-hards until 10:15, when the class president who hired me informed me that most everyone had left and I could, too.

Then, just as I began to tear down, the class president from the other party came in and said he'd just told their DJ to pack it up because he wouldn't play any dance music. Wanting to salvage the night, I offered, "If your group's ready to party, bring 'em over … I'll play for them." After all, I had the room until 2 a.m.

Within minutes, my dancefloor was filled. Someone called out "More fog!" so I blasted out a long burst. Hotel security showed up and said I had to stop using the fogger — hotel guests thought the building was on fire. I was burning the place down! I played until 2 a.m. and received dozens of compliments, not to mention a pocket full of tips.

I was exhausted by the end of the night, it was an emotional roller coaster. What I thought would be great turned bad and what I thought would be bad turned out great. I could have gone home at 10:30, sulking over an abysmal evening. Instead, I improvised and it worked out great. I went home reveling in having performed *two* class reunions in one night!

JockJokes by Mike Quistlin



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